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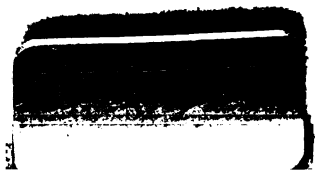
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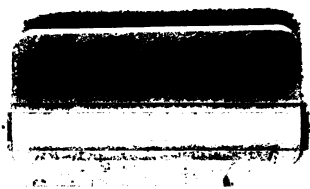
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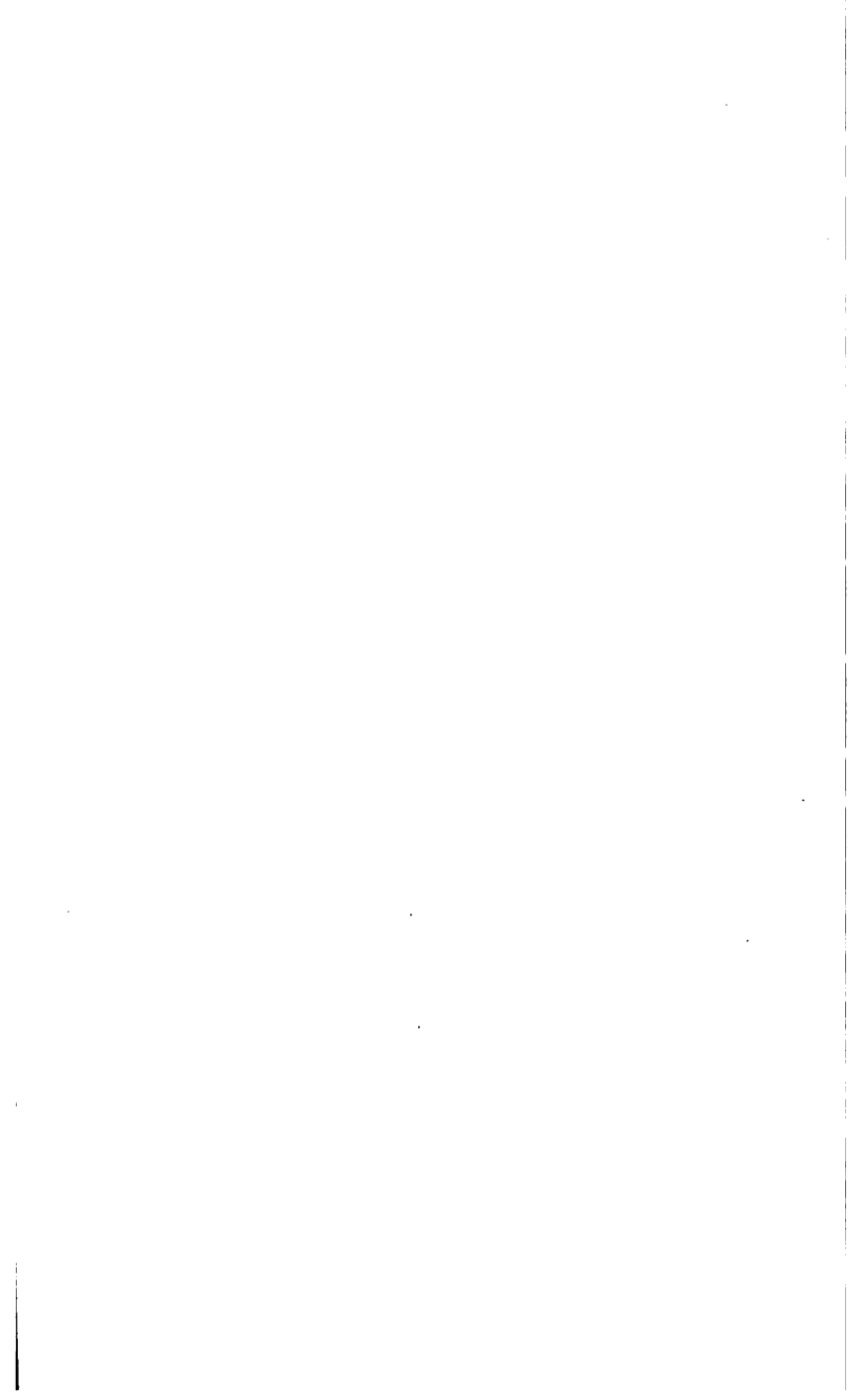
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A
BIBLIOGRAPHICAL AND CRITICAL ACCOUNT
OF THE
Rarest Books in the English Language,
ALPHABETICALLY ARRANGED.



*Bibliographical Account
of Early English Literature.*

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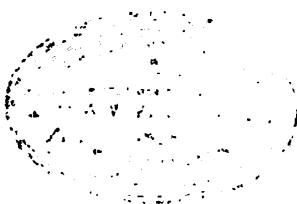
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WHICH DURING THE LAST FIFTY YEARS HAVE COME UNDER
THE OBSERVATION OF

J. PAYNE COLLIER F.S.A.
"

IN FOUR VOLUMES

VOL. II



NEW YORK

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Bibliographical Account

OF

EARLY ENGLISH LITERATURE.

FAIREFAX, EDWARD. — Godfrey of Bulloigne, or the Recoverie of Ierusalem. Done into English Heroicall verse by Edward Fairefax Gent. — Imprinted at London by Ar. Hatfield for J. Jaggard and M. Lownes. 1600. folio. 200 *leaves*.

This is the earliest translation of the whole of Tasso's "*Gerusalemme Liberata*" into English, although Richard Carew published a version of the first five Cantos in 1594, (see CAREW, RICHARD, Vol. I. p. 132.) Fairefax accomplished his undertaking with more spirit and elegance than fidelity, for he was too much in the habit of adding thoughts and lines of his own, though generally consistent with the tone of the original. Thus in the sixth book we read the following stanza: —

"That kept she secret: if Clorinda hard
Her make complaints, or secretly lament,
To other cause her sorrow she refard:
Matter enough she had of discontent.
Like as the bird that, having close imbard
Her tender young ones in the springing bent,
To draw the searcher further from her neast,
Cries and complaines most where she needeth least."

The last four lines, which are of course an allusion to the habits of the lapwing, so often employed in our poetry about that time, are not found in Tasso. It is known that Spenser imitated

Tasso, especially in the two exquisite stanzas in Book II. Canto 12, of "The Fairy Queen," commencing, —

"The joyous birds shrouded in cheerful shade."

Fairefax availed himself of Spenser, as will be evident from the subsequent quotation from the sixteenth book : —

"The joyous birds, hid under greenewood shade,
Sung merrie notes on every branch and bow;
The winde (that in the leaves and waters plaid)
With murmur sweete, now sung, and whistled now;
Ceased the birds, the winde loud answer made,
And while they sung it rumbled soft and low:
Thus, were it happe or cunning, chance or art,
The winde in this strange musicke bore his part."

Chancer, however, had preceded them both in some beautiful stanzas in his "Assemble of Foules," beginning, —

"On every bough the byrdes herde I synge
With uoyce of aungel in her ermony:"

and afterwards, —

"Therwith a wynde, unneth it myght be lesse,
Made in the leves grene a noyse soft,
Accordant to the foules songe on lofte."

As a specimen of Fairefax's peculiar felicity, which in many places makes his translation read like an original poem, we may quote his first stanza of the 19th Canto : —

"Now death, or feare, or care to save their lives
From their forsaken walles the Pagans chace:
Yet neither force, nor feare, nor wisdom drives
The constant knight, Argantes, from his place:
Alone against ten thousand foes he strives,
Yet dreedlesse, doubtlesse, carelesse seem'd his face.
Not death, not danger, but disgrace he feares,
And still unconquer'd, though oreset, appeares."

He is sometimes guilty, especially towards the close of his undertaking, of tautology, where he wished to eke out a line. Thus in one place (Canto 20) he says that the armor of the warriors

"Gainst the sunne beames smild, flamed, sparkled, shone."

In another stanza of the same Canto, likening the rapid motion of Rinaldo's sword to the tongue of a serpent, —

“To moove three toongs as a fierce serpent shoves,
Which rolles the one she hath swift, speedie, quicke.”

A third instance occurs in the same division of the work, where Tasso is adverting to the alteration in Soliman from courage to feare, —

“But so doth heaven mens harts turne, alter, change.”

Fairefax was certainly a very fastidious and dissatisfied translator, and copies of his version exist by which it is found that the first stanza was three times “turned, altered, changed”:¹ it not unfrequently happens that what Fairefax considered the improved rendering is pasted over the one which he first adopted. It may be worth while to insert all three, for the purpose of comparison. In the copy before us, the first stanza is given as originally printed, thus: —

“The sacred armies and the godly knight,
That the great sepulcher of Christ did free
I sing: much wrought his valour and foresight,
And in that glorious war much suffred hee.
In vaine gainst him did Hell oppose her might;
In vaine the Turks and Morians armed bee:
His soldiers wilde (to braules and mutines preest)
Reduced he to peace, so heav'n him blest.”

The slip sometimes found pasted over the above stanza contains the following alterations: —

“I sing the warre made in the Holy land,
And the great Chiefe that Christs great tombe did free.

¹ Either Sir Roger L'Estrange, when he caused Fairfax's translation to be reprinted (8vo. 1687), did not know that the first stanza existed in three different forms, or he preferred the original stanza as Fairfax first gave it in the folio, 1600. L'Estrange prefixed an address “to the Reader,” in which he says that the translation “is one of the most correct pieces, perhaps, for the turn of the verse, the apt and harmonious disposition of the words, and the strength of thought, that we have any where extant in this kind in the English tongue.” He prefixed “The Life of Godfrey of Bulloigne,” but he knew nothing that is not well known.

Bibliographical Account of

Much wrought he with his wit, much with his hand,
 Much in that brave atchievement suffred hee.
 In vaine doth hell that man of God withstand,
 In vaine the worlds great Princes armed bee;
 For heav'n him favour'd, and he brought againe
 Under one standard all his scatt'red traine."

It should seem, however, that Fairefax was so little content with either of these experiments, that he had the first two pages reprinted, (only one copy with the reprinted leaf seems at present known, and is now before us,) and then he altered not only the first stanza but "the Argument" which precedes it. They there run as follows:—

"The Argument.

"God sends his angell to Tortosa downe:
 Godfrey to counsell calls the Christian Peeres,
 Where all the Lords and Princes of renowne
 Chuse him their General: he straight appeeres
 Mustring his royall hoast, and in that stowne
 Sends them to Sion, and their harts upcheeres.
 The aged tyrant, Judaies land that guides,
 In feare and trouble to resist provides.

"I sing the sacred armies and the knight
 That Christs great tombe enfranchis'd and set free.
 Much wrought he by his witte, much by his might,
 Much in that glorious conquest suffred hee:
 Hell hindred him in vaine; in vaine to fight
 Asias and Affricks people armed bee;
 Heav'n favourd him: his lords and knights misgone
 Under his Ensigne he reduc'd in one."

It may perhaps be thought that Fairefax did not improve as he proceeded: his fourth line is verbatim from Carew, and in others the resemblance is very close. The whole work is dedicated "To her High Majesty," in four six-line stanzas, to which is added an explanation of "The Allegorie of the Poem."

FALKLAND, VISCOUNT.—A Sermon preached at Ashby
 De-la-zouch &c. at the Funerall of the truely noble and

vertuous Lady Elizabeth Stanley &c. and late wife to Henrie Earle of Huntingdon &c. The 9 of February Anno Dom: 1633. By T. F.—London, Printed by W. I. for T. P. 1633. 4to. 24 leaves.

This funeral tribute is preceded by the following:—

"An Epitaph upon the excellent Countesse of Huntingdon.

"The chiefe perfections of both Sexes joynd
With neithers vice nor vanity combin'd;
Of this our age the wonder, love and care,
The example of the following and dispaire:
Such beauty that from all hearts love must flow:
Such majesty as none durst tell her so:
A wisdom of so large and potent sway
Romes Senate might have wisht, her Conclave may:
Which did to earthly thoughts so seldome bow,
Alive She scarce was lesse in heaven then now:
So voyd of the least pride, to her alone
These radiant excellencies seem'd unknowne.
Such one there was; but let thy grief appeare,
Reader, there is not: Huntingdon lies here.

By him who saies what he saw,

FALKLAND."

A fine portrait by John Payne, dated 1635, is inserted after the title-page of the Sermon, in the copy at Bridgewater House. In 1640, Lord Falkland contributed six lines to the "*Lachrymæ Musarum*" on the death of Lord Hastings.¹

¹ In the ordinary accounts of Sir Henry Cary (father of the famous Lord Falkland) it is said that he was created Viscount Falkland on the 10th Nov. 1620. (Chalm. Biogr. Dict. viii. 335.) We know not how to reconcile this statement with the following extract from the Registers of St. Bartholomew the Great, which shows that on the 23d Dec. 1619, he bore the title of Lord Falkland:—

"Lucie the daughter of Sr Henry Cary, Vicount Faulkland, and Controller of the King's Majesties household, and one of his Privie Councill, and of Elizabeth his wife, was baptised 23 Decr. 1619."

FAUSTUS, DOCTOR.—The Historie of the damnable Life and deserved Death of Doctor John Faustus. Newly printed; and in convenient places imperfect matter amended, according to the true Copie printed at Frankford; and translated into English by P. R. Gent.—Printed at London, for Edward Wright; and are to be sold at the Signe of the Bible in Giltspur-street without Newgate. 1648. 4to. B. L. 40 leaves.

This is the tract upon which Marlowe founded his "tragical History of D. Faustus," which was entered on the Stationers' books in 1588, but the earliest mention of it in Henslowe's Diary (p. 42) is 30th September, 1594. The old manager there calls it "Docter Fostose," and enters his amount of the receipts at £3 12s. It was, no doubt, then a revival with additions, and the first known copy of the drama in 1604 differs most materially from subsequent impressions. There is an edition of 1609 in the public library at Hamburgh, of which no bibliographer has taken notice.

An impression of the tract, dated 1592, is in existence, and the following is the title-page of it: it was subsequently verbally copied, but the initials of the translator were varied (as we see above) from P. F. to P. R.:—"The Historie of the damnable life and deserved death of Doctor John Faustus, Newly imprinted and in conuenient places imperfect matters amended: according to the true Copie printed at Franckfort, and translated into English by P. F. Gent. Seene and allowed. — Imprinted at London by Thomas Orwin &c. 1592." These terms show that even that was not the first impression of it, although it is the most ancient extant. How often it was reprinted between 1592 and 1648 it is impossible to state. Marlowe's tragedy went through the press at least five times in that interval, and on the title-page of our copy of the tract in 1648 is the identical woodcut used for the later editions of that drama. It represents Faustus in a magic circle with wand and book, and outside the circle the devil on his knees.

Of course it is not necessary here to quote any specimens, but it may be noticed that in the modern reprints one chapter is omitted, so that the total number is LXIII. instead of LXII.

The chapter omitted is LX., and is thus headed: — “Another complaint of Doctor Faustus;” and it follows Chap. LIX., which is entitled “How Doctor Faustus complained that he should in his lusty time and youthfull yeares dye so miserably.” The omitted chapter consists entirely of a speech by Faustus, and at the end of it we read, “Herewith poore Faustus was [so] sorrowfully troubled, that he could not speake his mind any further.”

The whole story consists of three parts, but the numbering of the chapters in our copy is continued from beginning to end: thus Chap. XVII. is headed, “Here followeth the second part of Doctor Faustus his life and practises, untill his end.” However, it does not carry us to “his end,” for the last chapter of the second part, numbered XXVIII., is this: — “How Faustus was asked a question concerning Thunder.” Chap. XXIX. is preceded by the following heading: — “The third and last [part] of Doctor Faustus his merry conceits, shewing after what sort he practised Necromancy in the Courts of great Princes: and lastly of his fearfull and pittifull end.” This third part consists of thirty-four chapters, and the whole terminates with these words: — “that wish I to every Christian heart, and God’s Name to be glorified, Amen. Finis.” Who P. F. of 1592, or P. R. of 1648, may have been we have no information.

FENNE, THOMAS. — *Fennes Frutes*, which worke is deu-
 uided into three seuerall parts; The first, A Dialogue
 betweene Fame and the Scholler, no lesse pleasant than
 pithie: wherein is decyphered the propertie of Temper-
 ance, the mutabilitie of Honor, the inconstancie of For-
 tune, the vncertaintie of Life, and the reward of aspiring
 mindes: prooued both by the examples of sundrie
 Princes, and sayings of worthy Philosophers. The sec-
 ond, intreateth of the lamentable ruines which attend
 on Warre: also, what politieke Stratagemes haue been
 vsed in times past: necessarie for these our dangerous
 daies. The third, that it is not requisite to deriue our

pedegree from the vnfaithfull Troians, who were chiefe causes of their owne destruction: whereunto is added Hecubaes mishaps, discoursed by way of apparition. — *Qui nuclium esse vult, nucem frangat, oportet.* — Imprinted at London for Richard Oliffe: and are to be sold at his shop in Paules Churchyard, at the signe of the Crane. 1590. 4to. B. L. 115 leaves.

Nothing seems to be known of this author,¹ (nor indeed of his work,) who subscribes the dedication "to the worshipfull Robert Spencer, Esquire, sonne and heire to the right worshipfull Sir John Spencer, Knight," Thomas Fenne, excepting that he leads us to suppose that he was in the church: "convenient leasure," he observes, "and vacant times alwaies at will, are not commonly incident to my coate;" but nevertheless he sets out with telling his patron that he wrote chiefly "for the shunning of blameable idleness." He is extremely fond of displaying his reading by pedantic allusions, and perhaps was a schoolmaster. The dedication is followed by a remarkable, and, as far as we recollect, unprecedented species of acrostic on *Robertus Spencer*, in which there are two lines to every letter of the name.

An address "to the Reader" contains nothing new, but a new word, where Fenne apologizes for the fare he supplies, stating that "the cates themselves be as daintie and *neweltie* as the best, thogh not so well dressed by the unskilfulnesse of the cooke."

The work is prose as far as folio 91, after which begins a narrative poem on the siege and fall of Troy, under the title of "Hecubaes Mishaps." This forms the fourth and last portion of the volume, as stated in the title-page, but it is preceded by a prose relation of "the ruinous fall of stately Troy." It is to be remarked that the materials for all that relates to Troy, prose and verse, are professedly derived from Dares Phrygius and Dictys Cretensis, not one syllable being said about Homer. The whole of the prose portion of the work is very tedious, but here

¹ We may gather from his own words either that he was at one time a Falconer, or that he was very fond of the sport. He mentions his Falconer's coat, and speaks of having lately come from "the hawk's perch."

and there scraps of Latin verse are introduced which are not badly rendered into English. Thus Ovid's *En ego non paucis quondam munitus amicis, &c.* is translated —

“Behold, how many frends were preest,
while wealth did me support,
And golden gale did drive my sayle,
so long would they resort;
But when both windes and seas did rage,
and fortune frowned grimme,
My frends soone left me in the floods,
to sinke or els to swimme.”

These lines are from the first part of the work, the “Dialogue betweene Fame and a Scholler,” on all the chief duties of life, a very rambling production, crowded with classical allusions and quotations. It is succeeded by a discourse on “the miserable calamities of ruinous warre,” illustrated by the quarrels of Alexander's successors, the destruction of Carthage, and the fall of Troy. What immediately precedes the poem of “Hecuba's Mishaps,” is an exhortation to Englishmen not to “challenge their genealogie of the Trojans,” but to derive themselves from the Greeks. Near the end the author observes, “divers learned men are of this opinion, by studious seeking out of the workes of ancient historiographers, that the Greekes, when first their cities became populous, waxing rich and puissant, after they knew the cunning art of sailing, first of al other people found out this Ile, naming it Olbion, which in Greeke is happie, for the abundance of thinges necessarie that they founde there.”

We subjoin a few extracts from the fourth division of the work, which was unknown to Ritson and others, although entirely in verse, and is thus headed — “Hecubaes Mishaps. Expressed by way of apparition, touching the manifolde miseries, wonderfull calamities, and lamentable chances that happened to her unfortunate selfe, sometime Queene of stately Troy.” The author falls asleep in a “silent grove” early one morning, and dreams that he sees Queen Hecuba weeping, wailing, and tearing her hair; who, after being somewhat tranquillized, tells the author the origin of the siege of Troy, the progress of the enterprise and its fatal issue, following solely, as was before remarked, the romantic

narratives of Dictys and Dares. The following is the account Fenne gives of the death of Hector.

"And there amongst the rest he had a noble Grecian slaine,
Whose armour all was beaten golde, which pray he went to gaine,
And drew him up upon his steede, and rode soorth of the throng,
And for his better ease his shield upon his back he flong,
While he did spoyle him of his weedes, carelesse of any wight.
His naked breast unarmed then Achilles had in sight,
How he was busie, and therefore, from covert where he lay,
By stealing steppes behinde his backe he tooke the ready way;
And suddenly with fatall speare, ere that he could aduert,
He unawares with furie great thrust Hector to the heart.
Thus died he thorowe avarice whom thousands could not kill,
Untill his wilfull foolishnesse himselfe did fondly spill. * * *
But now Achilles overcrowd him whom he fearde before,
Wherefore he stabde him thorowly that he might live no more.
I saw, I saw how Hector lay as dead as any stone,
And yet the tyrant would not leave, but mighty blowes layd on;
For if my sonne had been alive, and armed for to fight,
Achilles durst not come in place, nor once be seene in sight;
But when by chance my naked sonne Achilles launce had payde,
The eager Greeke to lay on lode was nothing then afraide."

Hecuba afterwards describes the mode in which Achilles, "for four days' space," dragged the body of Hector round the walls of Troy; and here the author uses a strange epithet, which in its place is not very intelligible:—

"And thus did still for four days space, even in his parents sight,
To work our wo, for well he wist he could not Hector spight;
Who then was dead, whose gaping jawes the durt and gravill fild,
Whose whighish skin the muddy mire with filthy blots had hild."

Perhaps we are to take "whighish" in the sense of pale or whey-colored, in the same manner that Shakspeare in "Macbeth" (Act V. sc. 2) calls a pale soldier "whey-face." We not unfrequently meet in Fenne with an expression the familiarity of which is ludicrous: thus when Hecuba sent a messenger to the tent of Achilles regarding Polixena, she says that he—

"Presently with joy
Besturd his stumps, and was right glad my daughter was not coy."

Farther on we find a curious passage, corresponding with a cel-

celebrated one in "Henry VI" Part 3, (Act V. sc. 6,) regarding which several parallels have been pointed out, (Shakspeare, 1858, Vol. V. pp. 227, 355.) Shakspeare's well-known words, slightly altered from "The True Tragedy of Richard Duke of York," are these:—

"If any spark of life be yet remaining,
Down, down to hell, and say I sent thee thither."

In Fenne's "Hucuba's Mishaps," we have the subsequent lines, speaking of the death of Deiphobus:—

"Wherefore commend me to his ghost, and truly to him tell
That I, for his offences vile, did send thy soule to hell."

It might possibly be expected that in this poem we should find something like the original of the portion of the Player's speech in "Hamlet," (Act II. sc. 2,) where, among other points, relating the manner of the death of Priam, he says,—

"But with the whiff and wind of his fell sword
The unnerved father falls;"

but we meet no passage at all parallel to it. The fate of Priam is thus briefly related by Fenne:—

"And therewithall the spitefull Greeke from sacred place did draw
My noble mate by haire of head, contrary to all law;
And through the bloud of his slaine sonne the aged man he drew,
And right before our sacred Gods my husband deare he slew:
With fatall blade before my face he pierode his tender side,
That right against the Gods themselves my loving husband dide."

Near the close of the poem, the ghost of Hecuba is joined by that of her old husband, who tells several stories to prove the impossibility of resisting the decrees of destiny. He also urges the folly of lamenting what is past remedy, employing a word of which the writer is so fond that he inserts it again just afterwards:—

"Tis past with us and remedies, wherefore no longer mourn."

Not very consistently with what Fenne has contended in a previous part of his book, he makes Priam rejoice that the race of the Trojans is yet preserved in England:—

"The people that inhabit there, and in the Iland dwell,
Doe fetch their pedigree from Troy, each Nation knowes it well:"

but although "each nation knows it well," Fenne adds, what does not come very properly from the mouth of Priam, namely, that it is

"A homely brag for Englishmen, to them a foul disgrace,
To graft themselves on such a stock as was the Trojan race."

In the end the author wakes himself from his dream by weeping at the woful tale he had heard, and the ensuing couplet suddenly and summarily winds up the whole:—

"And therewithall I tooke my pen to note what fancie vewde,
And orderly did set it downe. Loe, thus I doe conclude."

The book is so rare, only two or three copies being known, that it has hitherto escaped examination by poetical antiquaries.

FENNOR, WILLIAM.—The Compter's Commonwealth, or a Voiage made to an Internall Iland long since discovered by many Captaines, Seafaring-men, Gentlemen, Marchants, and other Tradesmen: But the conditions, natures, and qualities of the people there inhabiting, and of those that trafficke with them, were never so truly expressed, or lively set foorth as By William Fennor, his Majesties Servant. — London, Printed by Edward Griffin for George Gibbes, and are to be sold at his shoppe in Pauls Churchyard at the signe of the Floure-de-luce. 1617. 4to. 46 leaves.

This writer is not to be confounded with Richard Vennard, who was the author of "England's Joy," who styled himself of Lincoln's Inn, but who, according to the testimony of William Fennor, in the work before us, died in the Compter. This is a curious fragment of biography, which occurs on p. 64:—

"And that the world may know this is no fiction of mine owne invention that I have related, I will tell the name of him that did this, who was one Mr. Venard (that went by the name of *Englands Joy*) that afterward died heere in misery, plagued by the keepers, being more guilty of his death then his cruell adversaries; for after hee began to tell them of that they were loath to heare of, they thrust him into the Hole, being in win-

ter, where, lying without a bedde, he caught such an extreame cold in his legges, that it was not long before he departed this life."

We shall hereafter (under VENNAR, RICHARD) introduce a notice of his autobiography, in which he relates a few curious particulars regarding himself. The above quotation from W. Fennor's tract is ushered in by a story which we need not repeat, very unfavorable to the jailors of the Compter, against whom William Fennor wrote, and not, as he admits, without fear of similar treatment.¹

He seems to have been originally a Waterman, and he may, as one of the King's bargemen, have obtained the title of "his Majesty's Servant." It was he who had the celebrated theatrical contention with Taylor, of the same occupation. It is, however, to be observed that Fennor delivered some speeches before James I., his Queen, Prince Charles, and Princess Elizabeth, which were printed in 1616, under the title of "Fennor's Descriptions." By this means, as a sort of public performer, he may have obtained the distinction we have mentioned. He is celebrated by name, with many others, in S. Sheppard's "Times Displayed in Six Sestiads," 1646, where he is not spoken of as then dead; and he had published two additional pieces in 1642 and 1643. His "Compter's Commonwealth" must have been popular, and another edition of it came out in 1629, but with a different title-page.

On this subject Thomas Nash's ironical praise of the Compter, in his "Strange Newes," 1592, (sign. I,) will not be out of place; it is in his usual amusing strain:—

"Heare what I say: a gentleman is never thoroughly entred into credit till he hath beene there; and that Poet or novice, be hee what he will, ought to suspect his wit, and remaine halfe in doubt that it is not authentically, till it hath beene seene and allowed in unthrifts consistory. *Grande doloris ingenium!* Let fooles dwell in no stronger houses than their fathers built them, but I protest I should have never writ passion well, or beene a piece of a poet, if I had not arriv'd in those quarters. Trace the gallantest youtnes, and bravest revellers about towne, in all the by-paths of their expence, and you shall infallibly finde, that once in their life time they have visited that melancholy habitation. Come, come; if you goe

¹ Samuel Sheppard, in his "Times Displayed," 1646, laughs at Fennor's, or Fenner's ignorance; but he does not notice Vennar or Vennard.

to the sound truth of it, there is no place of the earth like it to make a man wise. Cambridge and Oxford may stand under the elbowe of it. I vow, if I had a sonne, I would sooner send him to one of the Counters to learne lawe, than to the Innes of Court or Chancery."

This is far superior, both in style and spirit, to anything Fennor could pretend to write, and nearly all that he tells us is seriously to warn young men from courses that might bring them to prison. His descriptions read like exaggerations in many places, but he professes to paint only what he had himself witnessed in the three portions into which the prison is divided — the Master's side, the Knights' ward, and the Hole. He early enumerates several authors who have written to expose the practices of cheats and impostors, including Robert Greene, Luke Hutton, and Thomas Dekker. The latter was living at the time, and upon him Fennor bestows extraordinary commendation. The author addresses a person who offers to make to him some remarkable revelations : —

"Why, sir, sayd I, there is a booke called *Greenes Ghost haunts Cony-catchers*; another called *Legerdemaine*, and *The Blacke Dog of Newgate*; but the most wittiest, elegantest and eloquentest peece (Master Dekkers, the true heire of Apollo composed) called *The Bell-man of London*, have already set forth the vices of the time so vively, that it is impossible the Anchor of any other mans braine can sound the sea of a more deepe and dreadful mischeefe."

The author is so anxious that his name should be connected with the work, that, like some others, he not only puts it at the beginning, but at the end of his book, as well as subscribing the dedication "To all casheered Captaines, and others their inferior officers, heedless and headless young Gentlemen," &c. A translated couplet is at the back of the title-page, and there is another scrap of rhyme, in seven lines, at the end of Chap. II., but of no value in any point of view.

FENTON, GEOFFREY. — *Certaine Tragicall Discourses written oute of Frenche and Latin, by Geffraie Fenton, no lesse profitable then pleasaunt, and of like necessitye*

to al degrees that take pleasure in antiquities or forreine reaportes. *Mon heur viendra.* — Imprinted at London in Flete-strete nere to Sainct Dunstons Church by Thomas Marshe. Anno Domini 1567. 4to. B. L. 317 leaves.

Our principal object is not to review this well-known, though rather uncommon book, according to Warton "the most capital miscellany of its kind," (H. E. P. iv. 309, 8vo,) but to introduce a short poem by Fenton, in his own autograph, which has fallen into our hands. He was a voluminous author in prose and verse, yet Ritson omitted to insert his name. He seems in the outset of his career to have supported himself by letters,¹ and to have met with troubles and disappointments, such as are referred to in the following stanzas, written when his affairs were not as prosperous as they seem afterwards to have become : —

"My selly barke, thatt many yeere hath ronn
In sonderly seas, a wether beaten cours,
And seldom yet cold find the waie to shunn
Those froward gales wch blowe from yll to wors,
Twene rockes and sands of late did harbor take,
And there, God knowth, a hard escape did make.

"Her broaken sayles, worne owte with many flawes,
Could scarcely holde the wind that gave her waie,
And bothe her syds, made weake with many blowes,
By subtill streames suckt in her last decaye:
The stemm, and all that to her strength did tend,
Weare brought by foarce unto the storme to bend.

"Oh subtill state that mortall man lives in!
Our tyme so shorte makes vaine that present hope
Which feeds our minds a setteled liff to winn,
Wherein like men we doe in darkenes groape.
Then, selly barke, that hast theis perrills past,
Betyer thy self, and strike thy sayles at last.
Geff. Fenton."

¹ In 1572 he published the following: "Monophylo, drawne into English by Geffray Fenton." This he calls his "second exercise," but it seems to have been his *third*, if we reckon a "Discourse on the Civil Wars in France" as his earliest work, and his "Tragical Discourses," 1567, as his second. His "Discourse on the Civil Wars," it seems, has no date, but we never saw it.

This production must have been written before Fenton obtained patronage, and the office of Clerk of the Privy Council in Ireland. His "Tragicall Discourses" appear to have been his earliest work, and he dedicates it to Lady Mary Sidney in a long epistle, in which he expresses his obligations to "the house whereof you tooke youre begynnynge." He was at this time resident in Paris, from whence he dates on 22d June, 1567. The next we hear of him is in 1569, when he printed a "Discourse of the Civile Warres and late Troubles in France," which he inscribed to Sir Henry Sidney. His "Disputation at Sorbonne," from the Latin, came out in 1571, and "Monophylo," from the Italian, in 1572, dedicated to Lady Hobby. In 1574 appeared his "Form of Christian Policy," from the French, which he inscribed to Lord Burghley; but perhaps he did not until long subsequently obtain his office, (in which we find him in 1584,) because his Translation of Guicciardini (upon which he was engaged in 1572, and which he then called his "great work") was published in 1579, and two years earlier his "Golden Epistles," from Guevara, had made their appearance. In short, he seems to have been a most industrious translator, and to have merited the reward he ultimately received.

The book before us was unknown to Ames and to several of our earlier bibliographers. Ritson, in one of his works, mentions the edition of 1579, but he could hardly have seen even that impression of the book without discovering that Fenton was entitled to a place, which he did not find, in his "*Bibliographia Poetica*." Besides several pieces of verse in the last novel of the volume, there are two pages at the close of the tale of Perillo and Carmosyna, consisting of an epitaph on their tomb. In the whole there are thirteen well-told stories in Fenton's "Tragicall Discourses," the short titles of which it may be worth while here to subjoin.

1. The Gentleman of Sienna. 2. Livio and Camilla. 3. A young Lady of Milan. 4. The Albanoyse Captain. 5. Young Gentleman of Milan. 6. The Villany of an Abbot. 7. The Countess of Celant. 8. The Drowning of Julia. 9. The Lady of Chabrye. 10. The Love of Luchin. 11. The Widows Cru-

elty. 12. Perillo and Carmosyna. 13. Dom Diego and Genivera.

Each tale is preceded by an Argument containing a summary of the incidents, and the last two pages are occupied by "The Table," giving the titles of the several stories.

It should be mentioned that some Commendatory poems follow Fenton's dedication to Lady Mary Sidney. They are by "Sir John Conway, Knight"; "Carmen Hexametrum," signed "Finis M. H."; a page of long couplets by George Turberville; and nine six-line stanzas by Peter Beverley; which last was the versifier of the story of "Ariodante and Geneura," from Ariosto, printed without date, but entered on the Stationers' books in 1565-6, under the almost unrecognizable title of the "tragicall and pleasante history Arounde Jenevor, the doughter unto the Kynge of Skottes." (Stat. Reg. Shaksp. Soc. edit. I. 140.) It is remarkable that Ritson includes all the above commendatory poems in his *Bibl. Poet.* without notice of Fenton's own undoubted claim to a place in that valuable, but necessarily very imperfect work.

FEYLDE, THOMAS. — A contrauersye bytwene a loue and a Jaye. — [Colophon] Imprynted at London in Flete-strete at the sygne of the Sonne by Wynkyn de Worde. 4to.

Nobody seems to have been aware that there must have been two impressions of this production, both by Wynkyn de Worde. The exemplar, formerly in the possession of Heber, now before us, differs materially from that particularized by Dibdin, (*Typ. Ant.* II. 336,) who asserted also that the "author had escaped Ritson." This is a mistake: see his *Bibl. Poet.* p. 55. The colophon in both editions is not quite the same, as may be seen on comparison.

The author's "Prologue" is at the back of the title-page, which represents a man and a jay in conversation. Here he mentions and applauds Chaucer, Gower, Lydgate, and "yonge

Steuen Hawse," who was then dead, as we may imagine, prematurely:—

"Chaucer, floure of rethoryke eloquence,
Compyled bokes pleasaunt and meruayllous.
After hym noble Gower, experte in scyence,
Wrote moralytees harde and delycyous:
But Lydgates workes are fruytefull and sentencyous:
Who of his bokes hathe redde the fyne,
He wyll hym call a famous rethorycyne.

"Yonge Steuen Hawse, whose soule god pardon,
Treated of loue," &c.

It appears that the author, Thomas Feylde, is in love with a lady whom he no farther designates than by her initials A. B., and the following is part of a passionate apostrophe to Nature regarding her:—

"Alas! o nature,
Why dyd ye fygure
So fayre a creature
Of flesshe and bone,
Excepte that she
To loue would plye,
And haue pyte
On her true man?"

The Jay, rather impertinently, expostulates with him at some length, but without much effect:—

"Thoughe nature moue,
And bydde the loue,
Yet wysdome wolde proue,
Or it be hote,
Whan fortune sowre
Dothe on the lowre,
Thou getest an ore
In cocke lorels bote."

This we take to be one of the oldest notices of that celebrated publication. The Jay enumerates many pairs of unfortunate lovers, which the author (calling himself *Amator*) answers by a similar assemblage of happy pairs, containing a curious list of romances in which they figured: he says, —

"Thus am I wrapped,
And in wo vmbelapped,

Suche loue hath me trapped
 Without ony cure.
 Syr Trystram the good
 For his lemman Isoude
 More sorowe neuer bode,
 Than I do endure.

"Lamwell and Lamaroke,
 Gawayne and Launcelotte,
 Garathe and Craddocke,
 With the table rounde;
 Syr Beuys, syr Eglamoure,
 Syr Terry, syr Tryamour,
 In more greuous doloure
 Was neuer in bounde."

The Jay in reply abuses womankind for falsehood and treachery, alleging that by their flatteries they lead men "into a fooles paradyse," but, as may be supposed, all in vain. The poem concludes with "Lenvoye of the auctoure," in three seven-line stanzas, of which we extract the last, where he mentions himself by his inverted initials, and informs us that A. B. were the first letters of his lady's name:—

"Who lyketh thy sentence and pondereth it right,
 Coniectynge well in his remembraunce,
 Knowe may he truely that by a lady bryght
 Thou was compyled by pastymes pleasaunce:
 Suche great vnkyndnesse whiche caused varyaunce,
 Was shewed to a louer called F. T.
 Her name also begynneth with A. B.

"Thus endeth the treatyse of the louer and a Jaye lately compyled by me Thomas Feylde."

He was also author of another poem called "The Complaynte of a Louers Lyfe," printed by Wynkyn de Worde, which thus opens:—

"In maye when Flora, the fresshe lusty quene,
 The soyle hath clad in grene red and whyght,
 And Phebus gan to shede his streames shene,
 Amyd the bole with all the bemes bryght," &c.

It is by no means so meritorious a composition as the "Louer and a Jay," and in some parts it reads like a translation from the French, which it probably was, judging from the employment in it of various foreign words.

FIELD, THEOPHILUS. — An Italians dead bodie, stucke with English Flowers. Elegies on the death of Sir Oratio Pallavicino. — London Printed by Thomas Creede for Andrew Wise, and are to be sold at his shop in Powles Church-yard. 1600. 4to. 15 *leaves*.

The editor of this hitherto unrecorded book was Theophilus Field, the son of John Field, the puritanical divine, Rector of Cripplegate Church, who was buried there, according to the Registers, on the 26th March, 1587, and who left behind him a large family, of whom Theophilus and Nathaniel obtained distinction in very different ways: Theophilus, as successively Bishop of Llandaff and Hereford; and Nathaniel (or Nathan), as an actor, and as the author of two excellent comedies. Theophilus Field was born 22d January, 1574, so that he was in his twenty-sixth year when he superintended the publication of these funeral poems on Sir Horatio Pallavicino, under the quaint title of "An Italian's dead bodie, stuck with English Flowers." Of these "flowers" he contributed several, besides a dedicatory epistle in verse to the knight's widow; but we do not so much advert to them on this account as because Bishop Hall, then a young man, having been born in the same year as Field, also added to the general stock some verses to Lady Pallavicino, and an Epitaph upon her husband.

What claims Sir Horatio had to any of these, excepting that he was a very rich man, who had been concerned in loans and advances to the State, we know not, nor do the lines inform us; but Hall thus commences what he calls "Certaine verses written and sent, in way of comfort, to her Ladiship":—

"If those salt showers that your sad eyes have shed
Have quencht the flame your grieve hath kindled,
Madame, my words shall not be spent in vaine,
To serve for winde to chase that mournfull raine."

This seems rather a lame beginning, when, for the sake of the rhyme as well as the measure, the word "kindled" must be taken as a trisyllable: that, however, was not unprecedented, and he goes on, —

"Thus farre your losse hath striven with your griefe,
Whether each piteous eye should deeme the chiefe,
Whiles both your griefe doth make your loss the more,
And your great losse doth cause your griefe so sore.
Both griefe and losse doo willing partners finde
In every eye, and every feeling minde."

Then he likens Lady Pallavicino, with no great novelty of invention, to a turtle-dove that deplores its mate, and tells her, —

"Those silly birds, whom nature hope denies,
May die of griefe because their fellow dies.
But on this hope our drouping hart should rest,
That mangre death their parted soules are blest;
That their swift course that Gole doth sooner gaine,
Wherto ere long our slow steps shall attaine:
Some few short yeares your following mee shall spend,
Then shall you both meete in a happie end."

In the penultimate line, ought we not to read "*you following him*"? Hall then reminds the widow that

"We all are Pilgrims to our common skies,
And who is nearest to this home of clay
May find the worser speed, and further way."

What he means by the next couplet it is not easy to understand: —

"And as I gesse, unlesse our Artists faine,
England is nearer heaven of the twaine."

At all events he assures Lady Pallavicino.

"There is your home, where now your knight doth bide,
Resting by many a Saint and Angels side:
Walke on in grace, and grieve your selfe no more,
That your so loved mate is gone before.

Jo. Hall. Imman. Coll."

The Epitaph upon Sir Horatio is no improvement upon the verses to his Lady, and Hall seems to have been puzzled what topic to select; but he refers to the foreign extraction of the Knight, and darkly hints that he was a Protestant, and on that account had come to England. We may add, that in 1600 Creede printed, and Wise published, a series of Latin verses

called, *Album, seu Nigrum Amicorum*, on the death of Sir H. Pallavicino.¹

FLECKNOE, RICHARD. — *Euterpe Revived, or Epigramme* made at several times in the years 1672, 1673 & 1674, on persons of the greatest honour and quality, most of them now living. In III Books. — Printed at London, and are to be sold by the Booksellers of London and Westminster. n. d. 8vo. 52 leaves.

This was probably published for the author, who in a short preface rather boastfully says that he has introduced no names but those of persons "I have the honour to know and to be known unto." The dedication of the first book is in six lines "to his Majesty"; and then commence the Epigrams for 1673, nearly all, if not all, of which had previously appeared. The second book is addressed to the Duke of York, but "the third book of miscellany Epigrams" has no prefix of the kind. These we might presume were last written, namely, in 1674; but one of them, addressed in a strain of extravagant eulogium to Dryden, had

¹ It may be worth while to insert here the full title of the work of which Theophilus Field was the avowed editor. It consists of only eight leaves, 4to, and was dedicated to Sir Robert Cecil in Latin prose and verse:—

"*Album, seu Nigrum Amicorum.*

Author in libri nomen.

Album nomen habes, quia candidiora recludis

Pectora amicorum (pulle libelle) mihi.

Nemo suum numeris nostris adjecit acervum

Quem mihi non inter, fas, numerare meos.

Album nomen habes, sed nigrum prestat habere;

Est magè conveniens luctibus iste color:

Album, lectorum vult candida pectora nigrum

Parce (niger lector) dente notare nigro.

Impressum Londini, per Thomam Creed, pro Andree Wise. Anno 1600."

Besides the dedication to Sir Robert Cecil, Field has two sets of Latin verses subscribed with his initials, and another poem thus headed:—*In obitum viri ornatissimi, patroni sui honoratissimi D. H. Pallavicino Equitis carmen asclipediacum.* The earliest piece in the collection is by Bishop Hall, subscribed "I. Hall Imman."

been published in Flecknoe's "Epigrams of all Sorts," 1670. It begins: —

"Dryden, the Muses darling and delight,
Than whom none ever flew a braver flight," &c.

Dryden, as is well known, printed his satire on Shadwell, called "MacFlecknoe," in 1682. Another remarkable Epigram is that upon Richard Burbadge the famous Actor: the lines are these: —

"THE PRAISES OF RICHARD BURBADGE.

"Who did appear so gracefully on the Stage,
He was the admir'd example of the age,
And so observ'd all your dramatic laws,
He ne'er went off the Stage but with applause;
Who his spectators and his auditors
Led in such silent chains of eyes and ears
As none, while he on the stage his part did play
Had power to speak, or look another way;
Who a delightful Proteus was, and could
Transform himself into what shape he would;
And of an excellent orator had all,
In voice and gesture, we delightful call;
Who was the soul of the stage, and we may say
Twas only he gave life unto a play,
Which was but dead, as 'twas by the author writ,
Till he by action animated it:
And finally he did on the Stage appear
Beauty to the eye, and music to the ear.
Such, even the nicest critics must allow,
Burbadge was once, and such Charles Hart is now."

Flecknoe had said very much the same in prose ten years before, namely, in his "Short Discourse of the English Stage," 1664; but he could only have spoken by hearsay, as Burbadge died in 1619. Hart, to whom the above lines are addressed, was an actor before the Restoration, but he could only have known Burbadge by tradition. Nevertheless the above criticism is worth extraction.

The last page of the volume before us is entitled "L'Envoye," where the author declares his intention, having reached an advanced age, to leave off writing, and to retire into solitude. He nevertheless afterwards produced his "Sports of Wit," 1675.

FLECKNOE, RICHARD. — A Treatise of the Sports of Wit. *Omne tulit punctum qui miscuit utile dulci.* Printed for the Author 1675. — Inquire for them at Simon Neals, &c. 8vo. 30 leaves.

This was probably Flecknoe's last production. It is dedicated by him "To all fair and virtuous Ladies"; and a brief preface is followed by "The occasion of writing this Treatise," where he tells us that it contains an account of the mode in which the Duchess of Lorraine and the Princess and Mademoiselle de Beauvois entertained themselves and their friends at Bersell, near Brussels, in the spring of 1650, when Flecknoe was present, and assisted in "the Sports of Wit" there enjoyed. It includes a description of the amusements, under the various heads of "Oracles"; "Dreams"; "Lotteries"; "Wonders"; "Wishes"; "Gypsies"; "The Mountebank and his Farce"; "Questions"; "Love in his Infancy," a pastoral; "The play of Loves Kingdom"; "The Mask or Opera"; The French drama of *Laura Persecutée*, and "Proverbs." These are succeeded by "additional Epigrams of the year 1674." None of the pieces have much to recommend them, but they contain some curious information respecting pastimes of the kind, which, the author states, were first brought into France from Italy by Katherine de Medicis, from France were introduced into England by Sir Philip Sidney and Fulke Greville, were continued until the breaking out of the Civil War, were then banished by the Puritans, and subsequently reëstablished by Charles II.

Among the "questions" acted was the following, — "Which of these two Damsels' lives the Knight should soonest save (in imminent danger of death) hers whom he loved, and she not him; or hers who loved him, he not her?" This is precisely the Question upon which Samuel Daniel printed a poem in 1601, occasioned probably by the acting of it at that date before Queen Elizabeth. Flecknoe informs us that his "Love's Kingdom" (first printed in 1654 under the title of "Love's Dominion") was written and acted at Bersell in 1650. After the Restoration it was brought upon the public stage in London, but without success, "for," says the author, "the times were too vicious, and it too

virtuous for them, who looked on virtue as a reprehension, and not a divertisement."

FLEMING, ABRAHAM.—The Bucolikes of Publius Virgilius Maro, with Alphabeticall annotations upon proper names of Gods, Goddesses, men, women, hilles, flouddes, cities, townes and villages, &c. orderly placed in the margent. Drawne out into plaine and familiar Englishe, verse for verse, by Abraham Fleming, Student. The page following declareth the contentes of the Booke. Seene and allowed.—Imprinted at London by John Charlewood for Thomas Woodcocke dwelling in Poules Churchyarde, at the signe of the blacke Beare. 1575. 4to. B. L. 26 leaves.

In noticing this very rare edition of a rare book, we are bound in the first place to correct an error into which we fell upwards of forty years ago, when (Poet. Decam. I. 109, &c.) we spoke of Abraham Fleming's translation of Virgil's *Bucolics*, as if it were, like his version of the *Georgics*, in blank verse. We had, at that date, never seen the first edition of the *Bucolics*, now in our hands, and we spoke of the edition of 1589, where both the *Bucolics* and the *Georgics*, are rendered in twelve-syllable blank verse. The fact is, that Fleming's first experiment, of which we give the title-page above, was in rhyme, and Fleming himself ultimately became so dissatisfied with his blank verse, that, in 1589, he promised, "if occasion served," to revert to his old system of "round rime." However, he never did so; and what we have now to do is to give a short account of his rhyming translation of the *Bucolics* printed in 1575; which, with the exception perhaps of a mere index to another man's translation, was Fleming's earliest publication. If his birth have been properly fixed, "about 1552," in 1575 he was only twenty-three years old, six years before he became M. A. of Peterhouse. (Cooper's *Ath. Cantab.* II. 459.)

"A summary of this booke," in nine divisions, is at the back of

the title-page, followed by the dedication to "Maister Peter Osborne, Esquier," and an address to the reader; in both of which Fleming declares his intention to versify the Georgics of Virgil in the same manner. He opens the Bucolics with these lines of fourteen-syllables: —

"Thou Tytere, lying at thine ease under the broade beech shade,
A cuntry song dost tune right wel in pipe of oate strawe made:
Our cuntry borders we doo leave and meddowes sweete forsake,
Our cuntry soyle we shunne, but thou in shade thine ease dost take,
Teaching the wooddes of Amaryll most fayre a sound to make."

This is heavy and clumsy, but it is lightness and grace compared with Fleming's blank verse to which he reduced it in 1589, *e. g.* —

"O Tityrus, thou lieng under shade of spreading beech,
Dooست play a cuntry song upon a slender oten pipe.
We do forsake our cuntry bounds and medowes sweet [which be],
We doo forsake our native soyle: thou Tityr, slug in shade,
Dooست teach the woods to sound so shrill thy love faire Amaryll."

Even this, bad as it is, with its needless, parenthetical expletives, is better than the conclusion of the Eclogues, which we first insert in the rhyming translation of 1575, following it by the blank verse of 1589: —

"That thus your Poet chaunted hath, O Muses, 'tys inoughe,
Whiles sytting styll he baskets makes of rushe and bending boughes.
Pierides, you for Gallo' shall these sonnets longer make
For Gall', whose love each houre in me as much increse doth take
As dooth the alder greene shoote up when spring time dooth awake.
Lets' ryse, the shade is wont to bring to singers lytle joye
The Juniper shade unpleasaunt is, shades dooe all fruites anoye.
Trudge home, ye gotes, the evening come, trudge, tys no time to joy."

Instead of being improved, the passage became thus uncouth at the end of fourteen years, —

"O [ladies] you Pierides, it shalbe [now] inough
That [I] your poet [Virgill] have these [foresaid sonets] soong,
Whiles he sits still and [also] makes a little mawnd or basket
Of slender twigs [or ozier rods, O you] Pierides
These songs you most shall make to Gall, to Gall, the love of whome
Growes every houre so much in me, as in the spring time fresh

The alnetree greene shoots up it selfe [in tallnesse and in hight.]
 But let us rise, the shade is woont to singers to be hurtfull,
 The shadow of the juniper is noisome, and to frute
 The shadowes also do much harme: O you, my little gotes,
 Full fed go home; the evening comes, my little gotes go home."

The last page of the last sheet being left blank by the printer, Fleming filled it with "A general argument of the whole Booke" in eight lines, which are an improvement upon the measure elsewhere employed, inasmuch as they are only of ten syllables.

With most praiseworthy industry Messrs. Cooper, in their *Athenæ Cantabr.* II. 460, &c., have given a list of no fewer than fifty-nine works by Abraham Fleming, including (No. 18) his "Memorial, &c. of Mr. Willm. Lambe," who died in 1580: but we can add to the article a broadside, "devised by Abraham Fleming," upon the same benevolent person, entitled "An Epitaph, or funerall inscription upon the godlie life and death of the Right Worshipfull Maister William Lambe, Esquire, Founder of the new Conduit in Holborne"; it was "imprinted at London by Henrie Denham for Thomas Turner."

Another new point connected with the literary life of Fleming may also here be stated, namely, that in one of the many marginal notes to his version of Virgil's "Georgics" in 1589, he mentions that, "a dozen years ago," he had printed "a historie of Leander and Hero," "englished" from the Greek of Musæus. Therefore there was a translation of the story extant, long before Marlow took up the subject: he was killed in 1593, and his paraphrase was not published, as is well known, until five years afterwards.

FLEMING, ABRAHAM. — A Paradoxe, Proving by reason and example, that Baldnesse is much better than bushie haire, &c. Written by that excellent Philosopher Synesius, Bishop of Thebes, or (as some say) Cyren. A Prettie pamphlet to peruse, and replenished with recreation. Englished by Abraham Fleming. Hereunto is annexed the pleasant tale of Hemetes the Heremete,

pronounced before the Queenes Majestie. Newly recognised both in Latine and Englishe by the said A. F. *η της σοφίας φαλάκρα σημείον*. The badge of wisdom is baldnesse. — Printed by H. Denham. 1579. 8vo. B. L. 44 leaves.

This little tract is remarkable for its extreme rarity, and because it was a translation by a multifarious author in verse and prose; at the end also is a piece of plagiarism from another author of eminence, then recently dead, — George Gascoigne.¹ Fleming might have been considered the writer of "the tale of Hemetes," in English and Latin, had not the original manuscript been preserved among the Royal MSS. in the British Museum, (18 A, XLVIII,) where it is called "The Tale of Hemetes, the Heremyte pronounced before the Queen's Majesty at Woodstocke, 1575." Warton, (*Hist. Engl. Poetry*, 8vo., Vol. IV. p. 229,) who had not seen the Royal MS., actually calls it "Fleming's Tale," as if Gascoigne had had nothing to do with it. In the Royal MS. the English is followed, not merely by the Latin version (given in the little volume before us), but by others in Italian and French, Gascoigne claiming to be a linguist and the author of all four. He died in 1577; and it looks as if, two years afterwards, Fleming had become possessed of a copy, and had printed the Tale as his own. What, however, he may mean by the word "recognised," on the title-page, is uncertain, but he has altered Gascoigne's language in a few places, not generally for the better. The tract was thus entered at Stationers' Hall on

"22 Septembris, [1579.]

"H. Denham, Lycenced unto him &c. A paradox
proving by Reason and example that
Baldnes is much better than bushie heare. — vjd."

At the back of the title-page is "The life of Synesius drawn out of Suydas his gatherings," at the end of which we read, "Thus much for the credite of the Author." To it succeeds "The Epistle Apologeticall to the lettered Reader": it fills eight widely printed pages, and is subscribed "Thine for thy pleasure

¹ See article GEORGE GASCOIGNE.

and profite, Abraham Fleming." Here he excuses himself and his author for taking up so slender a subject; and here we meet with an early mention of old John Heywood, as the writer of "The Spider and the Fly," which had been printed in 1556.

"Lucian and Apuleius wrote of an Asse, Themison in praise of the herbe Plantaine, Homere in commendation of Wine, Ephren in dispraise of Laughing, Orpheus and Hesiodus of Fumigations or Perfumes, Chrysippus of Colewortes, Phantias of Nettles, Messala made of everie severall letter of the A-B-C a severall booke, Virgil of a Gnat, Ovid of a Nut, and Erasmus of the praise of follie, and Heywood, yet later, of the Spider and the Flie."

The body of the small volume commences "Dion with the golden tongue, wrote a Booke in the praise and commendation of frised and shocked haire," as the reason for this defence of baldness. The subject is discussed with a species of vivacious learning, and the citation of many authorities in point, including several brief quotations from Homer, which Fleming renders into not very clumsy and semi-jocose English, as —

"Th' immortall king God Jupiter
his heavenlie haire did shake,
Which made the starrie firmament
to quiver and to quake."

References are always given in the margin to authorities, and sometimes with accompanying comments.

The tale of Hemetes, (not "Fable of Hermes," as Warton erroneously gives it,) the Heremite pronounced before the "Queene's Majestie," was most likely delivered at Kenilworth, but we are not told so. To show the sort of changes made by Fleming, we may mention that Gascoigne's "Violence must give place to vertue," is altered to "*yeeld* to vertue," and just afterwards "fellowship," of the Royal MS., is altered to *companie*, and "infortunes" to *misfortunes*. It is not worth while to carry this matter farther; but the very last word substituted by Fleming, viz., *waste* for Gascoigne's "*vayne*," is anything but an improvement, — "that whosoever wisheth you best may never wish in *waste*." This may have been what Fleming meant by "newly recognised," on his title-page.

FLODDEN FIELD.—Flodden Field in Nine Fits, being an exact History of that Famous memorable Battle fought between English and Scots on Flodden-Hill in the Time of Henry the Eighth, Anno 1513. Worthy the Perusal of the English Nobility. — London Printed by P. L. for H. B. W. P. and S. H. and are to be sold in Ivy Lane and Gray's-Inn Gate. 1664. 12mo. 46 *leaves*.

On the first fly-leaf of the copy of this book at Bridgewater House is a manuscript "Index of the names of the Scotsmen mentioned in this Book," and on the second the following notes in the handwriting of Sir Walter Scott and the first Duke of Sutherland.

"WALTER SCOTT,

"This poem was published by Lambe Vicar of Norham in 1774, from an old MS. and by Joseph Benson Philomath in the same year. This old copy is probably unique.

"Given to me by Mr. W. SCOTT,
"STAFFORD."

On the back of this fly-leaf, and facing the title, is the license for the printing of the book, dated November 11, 1663.

This work is by no means so rare as Sir Walter Scott thought it, and several copies are in public and private libraries.

FOREST OF FANCY.—The Forest of Fancy.¹ Wherein is contained very pretty Apothegmes and pleasaunt his-

¹ This title seems to have been chosen in reference to a popular work published in 1571, 4to, entitled "The Foreste or Collection of Histories," a translation from the French by Thomas Fortescue, and printed by John Kyngston. It is a grave and instructive work, and the only piece of poetry in it is an introductory "Advertismente written by the translatur to his booke." Here Fortescue states that he had had no time to correct the press, and entreats indulgence, ending with the following address to his book:—

"Farewell! I canne no more:
thy fathers blessing have.
Be mindful of his preceptes, and
thine honour looke thou save.

tories, both in meeter and prose, Songes, Sonets, Epigrams and Epistles, of diverse matter and in diverse manner. With sundry devises, no lesse pithye then pleasaunt and profytable.

Reade with regard, peruse each point well,
And then give thy judgement as reason shall move thee,
For eare thou conceive it, twere hard for to tell,
If cause be or no wherefore to reprove me.

Imprinted at London by Thomas Purfoote, dwelling in Newgate Market, within the new Rents, at the Signe of the Lucrece. 1579. 4to. B. L. 80 *leaves*.

There is nothing to guide us to the name of the author of this volume, but the words "L'acquis Abonde. Finis H. C." at the very end of it. The difficulty has been to appropriate the initials, and it is a difficulty that is likely to continue. There are only two known authors of about that day to whom they could belong, — Henry Constable and Henry Chettle, — and some bibliographers have contended for the one, and some for the other. We are satisfied that the work in hand was by neither of them. The style is not in the smallest degree like that of Constable, and in 1579 Chettle was only apprentice to a printer. Our notion is that the various pieces were contributed by various hands, and that H. C. undertook the task of editorship, which may in part serve to explain the French motto.

"The Forest of Fancy" is unquestionably a very rare and interesting work; but we should not have adopted it as the subject of a separate article, had we not a new and important fact to communicate regarding it. Nobody has hitherto suspected that there were two editions of it, both in the same

And sith thou never shalte
to hym retourne againe,
Woorkes thou hym good, if that thou canste,
for he thee pende with paine."

The "Collection" is divided into four parts, the chief subjects being given in a "table" at the end. "The Forest of Fancy" seems intended to be a direct counterpart to this "Forest of *History*."

year, 1579, yet differing most materially: for instance, one edition (the only one known to anybody who has written upon it) contains only fifty-eight leaves, and this is the impression reviewed at large in "*Restituta*," III. 456; but the second edition contains no fewer than eighty leaves, so that much new matter was inserted to make up the difference. Some of the old matter was also changed; yet, if an exact collation be made of the two, it will be found that for the old matter, that which is common to both impressions, not only the same types were employed, but exactly in the same way: even the same errors of the press, and the same imperfect letters, are sometimes discovered in both. This may have happened because Purfoot, the printer, kept the types standing until the first edition of 1579 had been sold off; and when a new edition was called for, he availed himself of part of the letter-press that had been set up some months before. Thus we have two copies of the year 1579, essentially different in the whole, yet in many respects similar.

This is a curious fact, and, as far as we know and can remember, not applicable to any other work of that age.

One main difference strikes us in the commencement, namely, that, after the title-page, and before "the Epistle to the Reader," in the second impression of 1579, the editor (or author perhaps) thought fit to insert three copies of verses, one of them headed "The Booke speaketh to the Buyer," which is subscribed "Finis qd. Fancy," and ends with these lines:—

"Put hand in purse for pence
to purchase me withall:
What foole a Forrest would forsake,
that sees the price so small?"

Here, too, we learn that the charge for the volume was only "a shilling." Next we have five seven-line stanzas, "The Author to the Reader;" and in the third place some rhymes by R. W. "in the Authours behalfe," where he tells a supposed purchaser,—

"Let him that hath this prety booke
for thy delight compyled heare,
Good Reader, reape his just reward
to recompence his meere good will."

These three copies of verses, only in the second edition, are followed by the long "Epistle to the Reader," as in "Restituta." We may point out another material variation. In the first edition we have a poem numbered 66, and thus entitled: "T. O. being enamored of a ritch yong gentlewoman, as well through the report of her vertues, as for that which he himself had seene in her, wrighteth unto her in this manner." Now, in the second edition there is no trace of any such production, and possibly it was excluded at the instance of T. O., the editor, H. C., having inserted it without the authority of the writer of the loving epistle.

Sometimes the printer seems to have been puzzled to make the new matter fit in with the old, already in type, and several lines are therefore repeated at the top of a page, which are, in fact, upon the preceding page: such is the case with a song beginning "It was so sweete a melody," &c. We need not enter into this point more at length, nor supply quotations which are to be met with in both impressions, because in "Restituta" will be found even a superabundance of specimens. The Italian tales in prose, near the end of the work, are, with some trifling exceptions, the same in both editions.

FOUR LEAVES OF TRUE LOVE.—The iiij leues of the truelové.—[Colophon] Enprented at London in Flete strete at the Sygne of the Sonne by wynkyn de worde. 4to.

As Dibdin, the only authority who mentions this little production, (it was unknown to Ames and Herbert,) gives the title, as well as the colophon, incorrectly, we have inserted them above precisely as they stand in the original, of which, we believe, no more than a single copy is in existence. It is introduced by a woodcut of a man and woman, the latter giving a ring to the former, and saying, "Holde this a token privye, ywys," while the man answers, "For your sake I shall it take." Dibdin states that "the

poem begins in irregular metre," but the metre (of which he furnishes no specimen) is quite regular from beginning to end, and it opens thus prettily: —

"In a mornynge of may whā medowes cā spryge
 Braunches and blossomes of bryght colours,
 As I went by a well on my playenge,
 Thorowe a mery orcharde, sayenge myn oures,
 Where byrdes full bysely began for to synge,
 The bowes to borge on borde to the browes,
 I was ware of a may that made mornynge:
 She sate and syghed amōge the fayre floures so swete.
 She made mournynge ynoughe,
 Her wepyng dyd my herte woo:
 To a derne I me droughe
 Her wyll to knowe."

The whole is of a religious cast, and the "four leaves" are emblematical of the Father, Son, Holy Ghost, and the Virgin. Every stanza is in the form of the one we have extracted, excepting that, to save room, the four last lines are printed as three, thus: —

"Thus the bryght byrde taught the true maye,
 And she blessyd his body, his bone and his blode:
 To the fourthe lefe I rede that we praye
 That she wolde our message do with a mylde mode,
 And speke for the loue before the last daye
 To the thyrde lefe gracyous and good,
 The loue of the iiii leues that we wynne maye:
 That grace graunt grete god that dyed on the rood.
 This I herde in a valaye walkynge
 As I wente on my waye, In a mowrnynge of maye,
 Whan medowes can sprynge."

The "true maye" mentioned in the first line above is a young girl to whom a turtle-dove addresses herself, and instructs her in the various mysteries of the Christian religion. In the seventh line of the first stanza we have quoted, "made" is probably a misprint for *maye*. "I was ware of a may that maye mornynge" means "I was aware of a maid that *May* morning."

FRAGOSA. — The History of the most renowned Fragosa, King of Aragon. Together with the strange Fortunes, and Historicall Deeds, performed by his three Sons &c. Written by W. C. The first Part. — London, Printed by E. Alsop and Robert Wood &c. 1663. B. L. 4to. 64 *leaves*.

It is probable that the W. C. mentioned on the title-page was the same author who wrote "The Adventures of Lady Egeria," printed by R. Waldegrave, at the end of the sixteenth or beginning of the seventeenth century, although no edition of the romance before us is known until that of 1656, followed by the present of 1663. Both, doubtless, were reprints of an earlier copy. The History of Fragosa is without preliminary matter of any kind, the story commencing immediately after the title-page. "The second Part" has a fresh title-page, but the signatures are continued throughout.

FRAUNCE, ABRAHAM. — The Lamentations of Amyntas for the death of Phillis, paraphrastically translated out of Latine into English Hexameters by Abraham Fraunce. — London Printed by John Wolfe, for Thomas Newman, and Thomas Gubbin. Anno Dom. 1587. 4to. 20 *leaves*.

This is a version into English hexameters of certain Latin hexameters, a form of composition once much encouraged in our language by Sir Philip Sidney, Sir Edward Dyer, Spenser, Harvey, and others. Fraunce seems to have obtained his education at Cambridge by the bounty of the Pembroke family, and especially of Sir Philip Sidney. The above is the first impression of his earliest English production; and as we are not aware that it has ever been criticized, we shall give a few specimens from it.

In the dedication to the Countess of Pembroke, Fraunce complains of his "afflicted mind and crazed bodie," the first probably alluding to the loss of Phillis, whoever the lady may have been,

for which he grieves in eleven distinct Lamentations. He apologizes for his "unusual kind of verse," but maintains that it is not ill suited to our language. We quote a passage in which he thus dwells on the loss he had sustained : —

"O, what a life did I leade, what a blessed life did I leade then,
Happy shepheard with a loving lasse, while destiny suffred !
Under a beech many times wee sate most sweetely together,
Under a broade beech tree that sunbeames might not anoy us :
Either in others armes, stil looking either on other,
Both many rimes singing, and verses both many making,
And both so many woords with kisses so many mingling.
Sometimes her white neck, as white as milk, was I tutching,
Sometimes her pretty paps and breast was I bold to be fingring,
Whilst Phillis smyling and blushing hangd by my bosome,
And these cheekes of mine did stroke with her yvory fingers,
These cheekes with yong heare, like soft downe, all to bee smeared."

This is nothing less than a woful attempt to apply our noble language to a purpose entirely opposed to its genius and construction. No wonder that the lady blushed at the freedoms of her lover ; and it may seem singular that Fraunce, even in that day, could inscribe this and similar descriptions to Lady Pembroke. Let the reader note also the perversions of emphasis that must be given to insignificant words, in order to preserve anything like hexameter measure ;

" *These cheeks with yong hair, like soft downe, all to bee smeared.*"

Fraunce is often driven to the necessity of coining words, and adding syllables, for the sake of his verse. In one place we are told, —

"Thus did Amyntas speake, and then came *feyntly* homeward ;"
and in another, —

"When for want of breath Phillis lay *feintly* gasping."

For eleven days, and as many nights, Amyntas laments the loss of Phillis, but at length destroys himself ; and the poems (each Lamentation is separately numbered) conclude with five of perhaps the least ear-offending lines of the whole production.

"And now in meantime, whylst these things thus were a working,
Good loving neighbours for a long time missed Amintas,

And by the caves of beasts, by the dungeons darke, by the deserts,
And by the hills, by the dales, by the wells and watery fountains,
Sought for Amintas long, but never met with Amintas."

Fraunce, in fact, was no poet, and offers nothing in the way of graceful invention to compensate for his awkward contortions of our language.

Ritson (B. P. p. 211) gives the date of this work as 1588, adding that it was printed by Charlewood. This was, in fact, the second impression; and, although it has never been mentioned, there was a third in 1589, professing to have been "newly corrected": it was then "Printed by Robert Robinson," for Newman and Gubbin. Unless the impressions were small, the reprinting of it three times in as many years would show that it was popular. Yet that seems almost impossible with a work of such a character.

FULWELL, ULPAN. — The firste parte of the Eyghth lib-
erall Science: Entituled, *Ars Adulandi*, The Arte of
Flatterie, with the confutation therof, both very pleas-
aunt and profitable, devised and compiled by Ulpian
Fulwell. Newly corrected and augmented.

Who reades a booke rashly
at randon doth runne:
He goes on his errand,
yet leaves it undone.

Imprinted at London by Richarde Jones, and are to be
solde at his shoppe over agaynst Sainct Sepulchers
Church. 1579. 4to. B. L. 37 leaves.

Nobody who has noticed this singular and amusing work has been aware that it went through more than one edition. There were certainly three impressions, although only two of them have passed under our eyes. We have never had an opportunity of seeing the earliest, and we apprehend that it has perished: having been much read, anterior to the publication of the copies of 1579, all were probably destroyed. On the 4th March, 1576-7,

William Hoskins, according to the Stationers' Registers, assigned "The first part of the viij liberall Scyence" to Henry Bamford; and Bamford, on 3d March, 1577-8, made it over to Richard Jones, by whom the two next editions were printed. That William Hoskins was the typographer of the first edition cannot therefore well be doubted, and in the preliminary matter to that of 1579 we find the author addressing "his old friend and fellow W. H.," i. e. William Hoskins, and acknowledging his obligations to him.

The third edition was, as we have said, like the second, printed by Richard Jones, but without date; and the title-page in other respects materially differs, for Fulwell placed upon it the following Latin lines, besides the English ones:—

"His diebus non peractis
Nulla fides est impactis
Videto.

Mel in ore, verba lactis
Fel in cerde, fraus in factis
Videto."

The second edition, the title of which stands at the head of the present article, states that the work had been "newly corrected and augmented": how far this was really the case we cannot judge without comparison with the first edition, not now extant; and the same statement is made upon the title-page of the third edition, although the contents in each are the same.

Following the title is "A Dialogue between the author and his Muse, as touching the dedication of this Booke": it is in verse; but the dedication to Lady Burghley is in sober prose, as well as an address from Fulwell "to the friendly Reader." To this succeeds "A description of the seven Liberall Sciences," namely, Grammar, Logic, Rhetoric, Music, Arithmetic, Astronomy, and Geometry: to these Fulwell adds "Adulation or Flatterie" as "the eighth liberal science." The body of the tract may be said to begin with a Dialogue between the author and his printer, W[illiam] H[oskins]. There is also a short discussion between the author and his book, "wherin is shewed sundry opinions that were uttered upon the first impression, which the author him

selfe hearde in Paules Church yeard and else where." He describes Fortune's Court, with the distribution of her favors, observing that he saw "how some of William Sommers kynred had their handes full," while he (Fulwell) was compelled to endure many misfortunes, and to contend against poverty in a threadbare cloak. In the whole, the Dialogues are eight in number: between the author and Fortune; the author and Friar Francis; the author and Fortunatus; the author and Pierce Pickthank, drunken Dickon, and Dame Annet the ale-wife; the author and Diogenes; the author and Tom Tapster, Miles Makeshift, and Wat Wily; and two others.

Some of these are in pointed prose, and others in familiar, satirical, and humorous verse; but in the following, which is one of the best portions, Ulpian Fulwell speaks to Jupiter in his own person, as "a simple sot named U. F." As the work is one not only of great curiosity but merit, we make no apology for the length of our extract, especially as the extreme rarity of the work has occasioned it to be passed over by bibliographers, who have only heard of one edition, and do not even agree upon the title of it:—

"O, Mighty Jove, with license thine to speake is now assignde,
And pardon free proclaimde, give leave for mee to speake my minde.
Fooles boltes (men say) are soonest shot, yet ofte they hit the marke:
Blind Bayard is as sure of foote as Palfrey in the darke.
On Stage who stands to play his part, each frown may not him daunt;
Some play to please, some laugh, some weepe, some flatter, some do
taunt.

But hee whose parte tendes to this ende fond fancies toyes to schoole,
Best welcome is when he resines the scaffold to the foole.
Lo! now the foole is come in place, though not with patcht pyde coate,
To tell such newes as earst he saw within the Cock-lorels bote.
The Rowers cryde, to Barge! to Barge! the passengers make haste;
The tyde is turnde, and every foole in his degree his plast.
With lusty gaole and laboring Oars the Barge hath won the Porte,
Where Jupiter doth raigne and rule within a stately Forte:
Eche one devisde which way were best in favoures grace to grow;
Some crake, some brag, some flaunt it out, some crouch and creepe ful
low:

With cap and knee some sue and serve, some gape for others falles,
Some snatch the fruit before rebound, some gnawe on tastelesse shalles.

Some fish and catch a Frog at last, yet feede on better hope;
 Some sting their handes with nettles keene, while they for flowers
 grope:
 Some sing, some daunce, some pype, some play, and all for favours
 grace:
 Thus greedy gayne makes men beleeeve they runne in endlesse race.
 What desperate hazard is so hard that makes the yonker doubt?
 What way so wilde where gain doth grow, that worldling findes not
 out?
 What hole so small in writings olde that cannot now be found?
 But lucre and large conscience makes some holes where wordes are
 sound.
 Ah! Conscience is a banisht wight with garment al to torne,
 But though shee sit in homely ragges, she laughes some robes to scorne:
 She smiles at tyrants that turmoyle to make their will their law,
 Whose climbing mindes, by right or wrong, would hold all men in aw;
 Refusing fame and chusing shame by hunting Mammons chace:
 A fig (say they) for good report! let me have fortune's grace.

" Oh Jove! are these things hid from thee? nay, nay, thou seest them
 all;
 But winking wisdom is not blinde to turne the tossed ball.
 Thou seest that sundry sortes of men by flattery do aspire
 To guerdon great, when trusty trueth hath hatred for her hyre.
 Thou seest, I know, the subtile sleights that worldly wightes devise;
 Who currieth favour currantly is onely counted wise.
 Alas! how is Religion usde to serve the turne at neede,
 Whose cloake hides sundry hypocrites that many errours breede.
 For why 'tis now a common trade, when refuge all is past,
 To take Religion for a shield, a shift to serve at last.
 Oh Jove! if thou wilt ransacke some that vaunt of her decrees,
 They will appeare but flaunting leaves of withered fruitlesse trees.
 To flatter Princes many men apply them to the time:
 They force no whit Religions fall, so they aloft may clime.
 Now, mighty Jove, looke well aboute; all thinges are in thy sight;
 The Touchstone tries all is not golde that glistereth faire and bright.
 Loe! I have thus exprest my minde and shewd forth my intent;
 My part is playd, and I am pleasede, so that I be not shent."

All this must be admitted to be extremely good, and so severe
 that part of it could hardly have been well relished. We are to
 recollect, when Fulwell speaks of religion, that the author was a
 clergyman beneficed in Somersetshire; and, when he adverts to
 the stage and to the conduct of actors upon it, that he had written

a play (one of the best of the time) under the title of "Like will to like, quoth the Devil to the Collier": it had been printed more than ten years before the work in our hands was published. One of his amusing Dialogues is between himself and "Sir Symon the parson of Poll Jobham," in which Fulwell says, "Thou knowest that when I was in the flower of my youth I was well regarded of many men, as well for my prompt wit in scoffing and taunting, as also for the comlynnesse of my personage, beinge of very tall stature and active in many thinges, by meanes wherof I became a servitour." He has previously laughed at Sir Symon for being one of "the Family of Love," who had begun life as a Roman Catholic. Besides the interlude already mentioned, Fulwell was the author of a third known work entitled "The Flower of Fame," of which we need say nothing, because it is reprinted in Vol. X. of the last edition of the Harleian Miscellany.

We may add to the above the conclusion of the author's "Envoy," which is written in the same spirit as the rest of the volume.

"Farewell, my booke; God be thy speede,
I sende thee forth to walk alone,
In homely stile, in threede bare weede,
For robe of rethoricke I have none:
My Wardrope hath no filed phrase,
Wheron fine eyes delight to gaze."

GAINSFORD, THOMAS.—The Vision and Discourse of Henry the Seventh. Concerning the Unitie of Great Britaine. Divided into foure Chapters. 1 Containing an Introduction. 2 Inducements to Unitie. 3 The policy deceit and mischievous spite of the underminers hereof. 4 The danger of Division. Related by T. G. *Seneca ad Novatum, lib 1. de ira.* &c.—At London Printed by G. Eld &c. 1610. 4to. 35 leaves.

It seems probable that this poem, of which no more than one

other copy is known, and which is unnoticed by bibliographers,¹ was the earliest work of Thomas Gainsford, who wrote the "History of Trebizond" in 1616, and of "Perkin Warbeck" in 1618. As a poem it does not possess much merit, and the subject is very elaborately and tediously treated, the object being to enforce the necessity of union between all parts of the kingdom, which had been promoted by Henry VII. when he gave his daughter Margaret to James IV. of Scotland. The best passage of the whole production is the following, relating to the discouragement of Columbus in England and elsewhere, when he proposed to undertake the discovery of America:—

"Credulitie doth often daungers breede,
And slow beleefe doth oft foreslow th' occasion:
Once to Columbus we gave little heede,
When he made proffer to the English nation,
That if we did but furnish him with ships,
All Europes glorie we might soone ecclipse.

"He said he knew there was another world,
And to the same he would the Pilot be:
If skill did faile o're boord he would be hurl'd,
So sure he was that th' Indies he should see,
Where was of silver and of gold such store,
As in the old world was not seene before.

"But we esteem'd his speech an idle dreame,
And after long delay his suite denied:
We wey'd his words at our owne fancies beame,
And thus repuls'd he onely thus replied;
That he would all the Christian Princes trie,
And would not rest till all did him denie.

"When after tedious suites to Europe's kings,
He found his motions every where neglected;
At length to Arragon his suite he brings,
Where Castiles queene what he desir'd effected.
Then was that done which he had long informed,
And what he promis'd duly he performed.

¹ It is not in the first edition of Lowndes's Bib. Man.; but the title is inserted in brief by Mr. Bohn in his second edition, 1859, p. 854.

“What since insu'd all lands have felt and seene,
 For to a concord Spaine was soone reduced;
 And to all lands she hath a terrour beene:
 Since from her league she hath not beene seduced,
 Her Indies gold, and Concord so prevail'd
 That England, Fraunce, and Italy sh' assail'd.”

The main body of the poem is an address from Henry VII., who appears in a vision to the successor of Elizabeth. Gainsford's name is not recorded as of either university.

GALE, DUNSTAN. — *Pyramus and Thisbe*. London Printed for Roger Jackson &c. 1617. 4to. 12 *leaves*.

No earlier edition of this poem is known; but the dedication “to the worshipfull his verie friend D. B. H.” is dated by the author, Dunstan Gale, “this 25th of November, 1596.” It is written in couplets, but each successive twelve lines are divided from those that precede by two double rhymes, in the management of which the author does not show much skill, for he makes “together” rhyme with “dissever,” “windless” with “unkindness,” “lover” with “mother,” “mourning” with “groaning”; but, in the last instance, “mourning” may have been a misprint for “moaning.” The production consists of forty such twelve-line stanzas as have been described, one of which will be a sufficient specimen: —

“Resolv'd to die, he sought the pointed blade
 Which erst his hand had cast into the shade:
 And see, proud Chance, fell Murthers chiefest frend,
 Had pitcht the blade right upwards on the end,
 Which, being loth from murder to depart
 Stood on the hilt, point-blanke against his hart:
 At which he smil'd, and checkt his fearefull hand,
 That stubbornely resisted his command.
 And though (quoth he) thou scorn'd to doe my will,
 What lets me now my minde for to fulfill?
 Both Fate and Fortune to my death are willing,
 And be thou wnesse of my minds fulfilling.”

“*Pyramus and Thisbe*” is sometimes found at the end of

Robert Greene's "Historie of Arbasto, King of Denmarke," first printed (as far as has yet been ascertained) in 1617, 4to. The title-page thus announces it: "Whereunto is added a lovely Poem of Pyramus and Thisbe." It seems likely that, some copies of Dunstan Gale's production of 1596 remaining unsold in 1617, Francis Williams, the bookseller who published "The Historie of Arbasto" in 1617, appended it, and printed a general title-page to both pieces. The character of the type confirms this supposition.

In 1626 Williams issued "Pyramus and Thisbe" again, with the following imprint: — "London, Printed for Fra. Williams, and are to be sold at the Signe of the Globe over against the Exchange in Cornhill, 1626." It does not differ from the issue of the same poem in 1617.

GALESUS CYMON. — A pleasant and delightfull History of Galesus Cymon and Iphigenia: Describing the fickleness of Fortune in love. Translated out of Italian into Englishe verse, by T. C. Gent.

Di rozzo inerto, e vil, fa spesso amore
Generoso, et cortese, un nobil core.

. Printed by Nicolas Wyer, dwelling at the signe of S. Iohn Euangelist in S. Martins parish besides Charing-crosse. 8vo. B. L. 26 leaves.

This is a version of Boccaccio's famous novel of "Cymon and Iphigenia," (*Cimone amando diviene savio*, &c. Gior. V. Nov. 1.) but by whom made we cannot tell until the initials T. C. are properly assigned. C. T., as we know, translated the same Italian poet's "Nastagio and Traversari," (see *post*, under NASTAGIO;) and Ritson tells us, without the smallest appearance of probability, that C. T. means Christopher Tye. If so, it does not follow that T. C., in the title-page above, means C. T., as is asserted in the last edition of Lowndes's *Bibl. Manual*, p. 225, where the initials are unwarrantably reversed. The fact is just the contrary: T.

C. cannot mean Christopher Tye, because T. C. informs us that this history of "Galesus, Cymon, and Iphigenia" is his "first fruit," whereas Tye was then an old author, and died about 1572. (Cooper's *Ath. Cantab.* I. 310.) There is no date in any part of the small volume before us, but we may safely place it after the middle of the 16th century.

T. C., whoever he may have been, is grandiloquent in his prose, though generally moderate and mediocre in his verse. He says, in his address "to the Reader," —

"I crave not of thee any hyre for my paynes (gentill Reader) but friendly acceptance, and that thou would stoppe with an iron Barre and Bolte of Brasse the belchyng Nosethrills of Rhinoceros subtyll snowte, and his raging furious howling cōpesce and mitigate with perpended judgment. And lastly that thy friendly worde, breathyng and blowing a coole and gentle blaste of Golden Ayre, maye happellie yeld unto my first fruits a calme and favourable winde. Fare ye well.

Reade with advice,
and scan with discrecion

Your Friend to use
T. C."

Then follows "the Argument," in twelve fourteen-syllable lines divided into twenty-four; after which the story commences by a description of Cyprus, where the first part of the scene is laid, and an account of Aristippus, the wealthy father of Galesus, who was nicknamed Simon (so spelt in this place only) on account of his silliness and unpolished manners: —

"He was of all men Simon calde
in jest, in sporte and game,
Which word inferth, in Cyprian tongue,
a vyle reprochefull name."

We need not enter into the incidents of a story so well remembered; but when Cymon sees Iphigenia asleep, near a spring in the wood, she is thus described: —

"Not farre from which, upon the grasse,
he viewed with fixed eye
A Virgyn there, surprisde with sleepe,
of Beautie great to lie:
The Garment wherwith she was clad
was thinne and shonne so bright,

That almost no parte of her Corps
was hid from Cymons sight."

"Corps" at that date meant a living body, as well as a dead one, and the passage in Boccaccio is pretty literally rendered : *una bellissima giovane, con un vestimento in dosso tanto sottile, che quasi niente delle candide carni nasconde*. Cymon is on the instant changed, —

"And (oh) what thing, said hee,
Is equipollent in this worlde
to her formositie?"

She wakes, (as she well might at such words,) is disgusted by Cymon's peasant-like rudeness, when he insists on escorting her home; and we are informed, not very delicately, that —

"She spewd foorth spitefull taunting glikes
at him with frowning face."

She is however more tolerant of him when he has been educated and refined; and after he has captured her in his ship, and she is weeping, he addresses her, —

"Then (gentle Virgyn) Cymon said,
blurre not thy face with teares,
But drie thine eyes and cease thy grieve;
there is no cause of feares.
I am thy Cymon, that long time
have lov'd thee in my hearte,
And more deserved thee to my wife
than Pasmonde for his parte."

Pasmonde, or Pasamonde, is the rival from whom Sir Cymon (as T. C. now calls him) had rescued the lady. Before the disaster of the storm is narrated, T. C. thus dismisses the Muses, and calls upon the Furies to aid him: —

"Be packynge, Muses, to your Mounte;
your helpe is bootelesse heere:
I must amongst the hellish shades
go seeke to finde Megere.
Alecto, flie from Limbo lake
and scudde from Plutos denne,
And with your aide assiste my Verse,
directe my rugged Penne."

The later portion of the "history" is, as in Boccaccio, rather tedious, and drawn out to a needless length; the details, also, regarding Hormidas, Lysimachus, and Cassandra, are confusedly narrated; but after the victory, and after the hero and heroine have been made happy, the events are wound up as follows:—

" And Iphigenia, now dischargde
 of former vowed bonde,
 Did yelde at length with willyng mynd
 to Cymons gentle hearte;
 And by the graunte of wished grace
 devorede his former smarte.
 And thus they passe their happy dayes
 in never diyng blysse,
 Of whiche I crave of God for aye
 good Ladies never misse."

A quotation of eight short lines from Petrarch, on the subject of love, fills the bottom of the last page, and follows the word *Finis*. The whole performance is unequal, but the writer adhered pretty closely to his original, even in the long speech of Lysimachus, which is pompously headed, *Oratio Lysimachi ad Cymonem*, in large capitals, as if it were most interesting and important.

GAMAGE, WILLIAM.—Linsi-woolsie. Or two Centuries of Epigrammes. Written by William Gamage, Batchelour in the Artes. *Patere aut Abstine*. At Oxford, Printed by Joseph Barnes, and are to be sold by John Barnes dwelling neere Holborne Conduit. 1613. 8vo. 46 leaves.

Some copies of this work having been left on the hands of the stationer, as might be expected from its inferiority to most other productions of the same class, a new title-page was printed to it in 1621, but no new edition, properly so called, was then published. The collection is dedicated to Lady Katherine Mansell, daughter to Viscount de Lisle, and Gamage there apologizes for his "rural and unacquainted Muse." From various circum-

stances, hinted at by the author, it is pretty certain that he was of a Herefordshire family. The epigrams are ushered by commendatory verses in Latin and English, but how little Gamage deserved praise, at least on the score of judgment, may be seen from the following couplet on Ben Jonson : —

“If that thy lore were equall to thy wit,
Thou in Apollo’s chaire might justly sit.”

Everybody knows that Ben Jonson’s “lore” was at least equal to his “wit,” even taking “wit” in the extended meaning then attached to the word. The production also includes lines upon Sylvester, Dr. Reynolds, Sir Philip Sidney, Owen, Heath, W. Herbert, Archbishop Whitgift, and others, but without merit of any kind. To the “two Centuries of Epigrams,” mentioned on the title-page, are added one-and-thirty others, called the author’s “Forlorne Hope,” which he perhaps wrote as the book was going through the press. He is without any apparent excuse for giving his writings publicity, but nevertheless he fancied, as is evident from what follows, that there were worse poets than himself : —

“On our vulgar Pie-Poets.

“To the Readers.

“An Epigram, I graunt, is common grow’n,
Squis’d out of Coblers, Tinkers, base of Trade;
(Whereby of yore the learned well was knowne,
Whose warbling songs was not by Coopers made).
Such sordid stuffe we should cast of in hast,
And will Sr. Sutor not to passe his Last.”

The above is the second epigram of “the second Century.” By a “Pie-poet” he probably means such a one as was condemned to have his verse placed under pastry — *nigram cito rap-tus in culinam*. There was some modesty in calling the book “Linsi-woolsie”: it is of “a mingled yarn,” but the worsted is very predominant.

GARTER, BERNARD. — A Newyeares Gifte, dedicated to the Popes Holinesse, and all Catholikes addicted to the

Sea of Rome: prepared the first day of Januarie, in the yeare of our Lord God, after the course and computation of the Romanistes, one thousand five hundreth, seaventie and nine, by B. G. Citizen of London. In recompence of divers singular and inestimable Reliques, of late sent by the said Popes Holinesse into England, the true figures and representations whereof, are hereafter in their places dilated. Jacob. 4 &c. — At London, Printed by Henry Bynneman. Anno Domini. 1579. 4to. B. L. 52 leaves.

The initials B. G. are found in various parts of this production, and we are authorized in assigning them to Bernard Garter, because a previous work, with a similar title and with his name in the registration, was licensed in the Stationers' books to Alexander Lacy in 1565. See Extracts printed by the Shakspeare Society in 1848, Vol. I. p. 125. Garter must subsequently have composed the work before us, adapted to events nearly fifteen years afterwards. It was Ritson's mistake to attribute it to Barnaby Googe.

The back of the title is blank, and it is followed by a page of fourteen-syllable verse *Ad Archipapistam*, which ends ironically with these lines:—

"Then neyther wey the Queene nor lawes, but cleave unto the Pope,
And thou shalt be his sacred sonne, adopted by the rope,
As Storie was, and many moe (I trust) shall be agen,
Which God vouchsafe the obstinate, for Christ his sake; Amen."

Dr. Story was executed for treason on June 1st, 1571. "The Contents of the Booke" are at the back of this page, and they have all the same tendency, namely, in various ways and forms, in prose and verse, to attack the Pope and Papists. There are two prefaces, the one subscribed $\omega \phi$, mentioning the hanging of Felton in 1570; and the other headed "B. G. To the Reader"; but the two are separated by a sonnet, which we transcribe:—

"The Argument of the foresayde Booke, or Letter, commended vnto thee.

"Th' aspiring mind causd Reynold Poole to swarve,
And to become a Traytor to the King:

Troth tryes it out, and law and justice bring
 Unto his mates such death as they deserve.
 He quakes for feare, and through the Seas doth carve
 To Rome; and there is by the holy Pope
 Made Cardinall, and obteynes a larger scope.
 With might & mayne Poole then the Pope doth serve,
 And sayth the King may not be supreme head.
 Two learned men, which do lament his fall,
 Send him this Booke, that follie to forbid;
 Yet he (God wot) regards it not at all,
 But, like an Asse, doth for a Scarlet hatte
 Forsake his God, his King, and Countrey flatte."

This and the two prefaces, between which it is interposed, refer to a reprint of a Letter sent in 1537 from Tunstall, Bishop of Durham, and Stokesley, Bishop of London, to Cardinal Pole, maintaining the King's supremacy. The republication of this Letter is pretended to be the main object of Garter's "New Year's Gift"; but it only occupies twelve leaves, and is succeeded by six more sonnets against the Pope and his authority. Next come "the Lives" of Alexander II. and Gregory VII.; and after them we have a mixture of prose and verse entirely to the same effect, but chiefly against Leo X. "A description of certaine of the Popes wares and merchaundize of late sent over into England" occupies more than two pages, and consists of fifteen articles, including Superaltars, Crosses, Bulls, &c., &c. Then we have a poem in six-line stanzas on "the poysoning of K. John"; and the venom with which Symon Swynsted is supposed to accomplish his purpose is described as follows:—

"And thus (absolvde) the Monke and Abbot parte.
 Forthwith the Monke doth to a garden go,
 And there he ginnes experience of his arte:
 He takes a Tode, and beats and prickes it so,
 As that same Tode, through rigor of the paine,
 Casts up his gorge; wherewith the king is slaine."

After this subject is dismissed comes an account of the frauds practised by Elizabeth Barton, "the holy Maid of Kent," with explanations in verse of the pretended miracles she wrought. Abuse of Pope Boniface, "the eighth Nero," follows, with two letters between him and Philip of France. The later portion of

the tract is called "Invectives against the Pope," including a statement of the estimation in which the Scots had long held his Holiness. The conclusion consists of two copies of verses, both signed B. G., but of little or no merit. It is by no means clear that some of these topics may not have been handled by Garter in 1565, and repeated by him in his "New Year's Gift" of 1579. We have had no means of making a comparison, and we doubt whether a copy of Garter's "New Year's Gift" of 1565 be in existence. In that year was entered at Stationers' Hall, his poem in imitation of A. Brooke's "Romeus and Juliet," which had come out in 1561. Garter entitled his work "The History of Two English Lovers," the incidents of which occurred in 1563. We believe that only a single copy of it is known.

GASCOIGNE, GEORGE. — The Whole woorkes of George Gascoigne Esquyre : Newlye compyled into one Volume, that is to say: His Flowers, Hearbes, Weedes, the Fruites of warre, the Comedie called Supposes, the Tragedie of Jocasta, the Steele glasse, the Complaint of Phylomene, the Storie of Ferdinando Jeronimi, and the pleasure at Kenelworth Castle. — London Imprinted by Abell Jeffes &c. 1587. B. L. 4to. 326 *leaves*.

This is the most complete collection of Gascoigne's poems, some of which came out, as is supposed, in 1572, in an edition without date, under the title of "A Hundreth sundrie Flowres bounde up in one small Poesie &c: At London, Imprinted for Richarde Smith," 4to. The name of the author is there only incidentally mentioned; and as that impression was brought out without his knowledge, he published a corrected and enlarged edition in 1575, 4to. That before us, therefore, is the third edition, and was printed ten years after the death of Gascoigne, which happened on the 11th of October, 1577. Several unprinted pieces by him are preserved among the Royal MSS. in the British Museum, one of which, "The Griefe of Joye," is dated 1st of January, 1577, and perhaps was his latest work. Hence it appears that at

that date he was in the queen's employ, having been long an earnest suitor for royal favor. Another MS., dated 1st of January, 1576, "The Tale of Hemetes," in English, Latin, Italian, and French, leads to the conclusion that the accounts we have had of the birth of Gascoigne in Essex are mistaken, for he there informs us that he had learnt English in Westmoreland. Upon this point see *ante*, p. 28, where it should seem that Gascoigne's "Tale of Hemetes" was claimed by A. Fleming, and printed by him.¹ Gascoigne entreates the queen to "forget the poesies he had previously scattered in the world."

To the edition of 1575, dated by the author "from my poore house at Walthamstow in the Forest, the 2d. of Februarie 1575," Gascoigne appended "Certaine notes of instruction concerning the making of verse or rime in English," which is the earliest essay of the kind in our language. It was reprinted

¹ The following three stanzas are curious and personal. We quote them from the end of the MS. of Gascoigne's translation of the "Tale of Hemetes," which he presented to Queen Elizabeth the year before his death. (Royal MSS. 18 A. XLVIII.) He tells her majesty:—

"A sighe sometymes maye ease a swellinge harte,
as soden blastes do cleare the clowdye skyes,
and teares (lickwyse) maye somewhat ease some smarte,
as Showers allaye the dustes from earthe which ryse;
for thinges (which hyde extremitie) be glade
to feele the leaste relyef that maye be hade.

"Butt as the rayne which dothe ensew such blastes
(from heaven on highe) with greater force dothe fall,
and as the duste, when little droppes be paste,
doth quickly drye and muche encrease withall,
so sighes and teares (yf soveraigne grace be greved)
consume the harte whose lightes they earst relieved.

"Good Quene, I compt this Booke a sighe to be,
and everye leafe a teare of trew entente;
which (truthe to tell) do somewhat comforte me,
in hope they maye be tane as they be ment;
but if my Queene shulde not accepte them well,
they kyll his harte which (now) for Joye doth swell.

Tam Marti quam Mercurio.

"Yf God wolde deigne to make a Petrarks heire of me,
The comlyest Queene that ever was my Lawra nedes must be."

in 1587, and it has been included in "Ancient Critical Essays," 1815, 4to.

In the volume before us there are distinct titles to different portions, but the paging throughout is very irregular. "The Steel Glass" and "The Complaint of Philomene" are frequently inserted in the middle of the work, between p. 192 and p. 193, but in the copy in our hands they follow p. 296, and the last of the two pieces bears the date of 1576. The greater part of the story of Ferdinando Jeronimi, a translation from the Italian, is in prose. Why "the whole works of George Gascoigne" did not include his "Glass of Government," his "Delicate Diet for Dainty-mouthed Drunkards," or his "Drum of Doomsday," all of which had been separately printed before 1587, we are not informed. Perhaps they were of too serious a cast for the rest, and Jeffes, the stationer, thought the volume already sufficiently bulky. They were, besides, the property of other stationers.

GAYTON, EDMUND. — The Art of Longevity, or a Dietetical Institution. Written by Edmund Gayton, Bachelor in Physick of St. John Bapt. Coll. Oxford. — London, Printed for the Author. 1659. 55 leaves.

The author, according to Anthony Wood, (*Ath. Oxon.* III. 756, edit. Bliss,) was turned out of his office of "Superior Beadle of Arts and Physic" in Oxford, in 1648, by the Parliamentarians, and afterwards lived in "a sharking manner," and wrote several books to maintain himself and his family. One of these was doubtless the above, which was "printed for the Author," without the name of any bookseller. On the 22d of September, 1655, (as he himself tells us in his "Will Bagnalls Ghost,") he was taken to Wood Street Counter, and there imprisoned for debt. He was subsequently removed to the King's Bench; but, at the time he wrote his "Art of Longevity," 1659, he seems to have been residing in Suffolk, and he dedicates it to Mrs. Elizabeth Rous, of Henham Hall, of whose bounty he often partook.

The work is entirely in verse, and is preceded by laudatory

lines from J. Heath, E. Aldrich, Philogeiton, Sir Robert Stapylton, and Francis Aston. It is divided into thirty-three chapters, treating of the wholesomeness or unwholesomeness of every kind of food. Chapter XV. is "of the flesh of Swine, Deer, Hares, and Bears," and it commences with an allusion to Ben Jonson's "Every Man out of his Humour." Hence we learn that Gayton had been one of the young poets who delighted in his company, and whom Ben Jonson called by the endearing title of "Son":—

"My Father Ben, discoursing of this grunter,
In that so famous play, where old Sir Punter,
Being turn'd Orlando for the losse of 's dog,
Did lug the jeering buffon like a hog:
There in that celebrated Comedy
(Whether my Father Ben, as well as I,
Met with Arabian Comments) the smart play
Doth patly what my ancient Authors say.
There 's wit to th' height, read it, and try our dogma,
Whether from both the places we a Hog may
Not all alike commend," &c.

This commendation of the hog refers to the elaborate praise of pork by Carlo Buffone in Act V. "The Art of Longevity," like most of Gayton's other works, is full of temporary allusions illustrative of the habits of society. He thus notices the occupation of the lower orders at a theatre before dramatic amusements were suppressed, when speaking of hazel-nuts in Chapter XXXI.:—

"Yet upon these the vulgar sort do feed;
And at the play-houses, between the Acts,
The Musick-room is drown'd with these nut-cracks."

In an earlier division, (Chapter XVII,) Gayton records the "putting down of plays," and Sir W. Davenant's attempt to get up an "opera." This happened in the year 1656, when "The Siege of Rhodes," the piece alluded to by Gayton, was printed. After the Restoration he recovered his office of beadle, which he held till his death on the 12th of December, 1666. His last work, "The glorious and living Cinque Ports of our fortunate Island," was published only seven days before he died.

GILBERT, SIR HUMFREY. — A Discourse of a new Passage to Cataia. Written by Sir Humfrey Gilbert, Knight. *Quid non?* — Imprinted at London by Henry Middleton for Richarde Jhones. Anno Domini, 1576. Aprilis 12. 4to. B. L.

We notice this very rare book chiefly for the sake of mentioning, what Ritson did not know, that the celebrated poet George Gascoigne was not only very instrumental in publishing it, but introduced it by an epistle — "George Gascoigne, Esquire, to the Reader" — and by an introductory sonnet. The epistle is remarkable,¹ among other points, for stating that the writer was related to Sir Martin Frobisher, — a fact not mentioned by Gascoigne's biographers. Gascoigne thus speaks of himself and of the manner in which he had got Sir Humfrey Gilbert's original MS. into his hands: —

"Now, it happened that my self, being one (amongst manie) beholding to the said S. Humfrey Gilbert for sundrie courtesies, did come to visit him in winter last past, at his house in Limehouse; and being verie bolde to demaunde of him howe he spent his time in this loytering vacation from martiall stratagems, he curteously tooke me up into his Studie, and there shewed me sundrie profitable and very commendable exercises, which he had perfected painefully with his owne penne. And amongst the rest this present Discoverie. The which, as well because it was not long, as also because I understood that M. Furboiser (a kinsman of mine) did pretend to travaile in the same Discoverie, I craved at the saide S. Humfrey's handes, for two or three dayes, to reade and peruse. And he verie friendly granted my request; but stil seming to doubt that thereby the same might, contrarie to his former determination, be imprinted."

Gascoigne acknowledges that he had nevertheless printed it;

¹ Gabriel Harvey, in his "Pierces Supererrogation," 1598, p. 48, thus alludes to Gascoigne's instrumentality as regards this pamphlet, as well as to his services in the Low Countries: — "And M. Gascoigne himselfe, after some riper experience, was glad to trye other conclusions in the Lowe Countryes, and bestowed an honourable commendation upon Sir Humfrye Gilbert's gallant discourse of a discovery for a newe passage to the East Indies." On p. 62 Harvey again mentions Gascoigne in company with Greene, Tarlton, and Marlowe: — "His (Nash's) gayest flourishes are but Gascoigne's Weedes, or Tarlton's Trickes, or Greenes Crankes, or Marlowes bravados."

and he assigns five reasons for so doing, which could not justify him, and are not worth quoting. He concludes his Epistle thus singularly, — “From my lodging, where I march amongst the Muses for lacke of exercise in martial exploytes, this 12 of April, 1576.” The prefixed sonnet by him is this : —

“A propheticall Sonet of the same George Gascoigne, upon the commendable travalle which Sir Humfrey Gilbert hath disclosed in this worke.

“Men praise Columbus for the passing skil
Which he declared in Cosmographie,
And nam'd him first (as yet we cal him stil)
The 2. Neptune, dubd by dignity.
Americus Vesputius for his paine
Neptune the 3. ful worthely was named;
And Magellanus by good right did gaine
Neptune the 4. ful fitly to be famed.
But al those three, and al the world beside,
Discovered not a thing of more emprice
Then in this booke is learnedly describe,
By vertue of my worthie friendes device.
Yf such successe to him (as them) then fall,
Neptune the 5. we justly may him call.”

“Long George,” as Gascoigne tells us (“Herbes,” edition 1587, p. 155) he was called, unquestionably committed a serious breach of his friend's confidence in publishing the tract, the body of which consists of a Letter addressed by Sir Humfrey Gilbert to his brother Sir John Gilbert, dated “the last of June, 1566.” A map applicable to the tract (a woodcut) follows the Table of Contents.

Gascoigne was often in poverty, and not unfrequently in prison, to which T. Nash punningly alludes when, in his “Strange Newes,” 1592, (fifteen years after Gascoigne's death,) he admits that he too had been in the Counter, and had “sung George Gascoigne's *Counter-tenor*.” There can be no doubt that the George Gascoigne, who in 1572 was petitioned against as “a common rymer and deviser of slanderous pasquilles,” and therefore unfit to be member of Parliament for Midhurst, was our poet. (Dom. Papers S. P. O.) How he came to be returned for the borough does not appear.

GLENHAM, EDWARD. — *Newes from the Levane Seas.* Discribing the many perrilous events of the most woorthy deserving Gentleman, Edward Glenham, Esquire. His hardy attempts in honorable fights, in great perrill. With a relation of his troubles, and indirect dealings of the King of Argere in Barbarie. Also the cause of his imprisonment, and hys challenge of combat against a Stranger, mayntaining his Countries honour. Written by H. R. — At London, Printed for William Wright, 1594. 4to. B. L. 12 leaves.

This is an unknown tract relating to the same Suffolk adventurer about whose actions a ballad was thus entered at Stationers' Hall, on the 12th May, 1591 : —

"John Kydd. Entred unto him &c. A ballad entituled declaring the noble late done actes and deedes of Mr. Edward Glemham, a Suffolk gent., upon the Seas at St. George's Ilons."

A prose tract was also published on the incidents of this ballad, which was reprinted a few years ago. We find no entry in the Registers of the tract, the title of which is given at the head of our article. Here we see that the name is properly spelt Glenham. It relates to subsequent adventures by him, and by Captains Stratford and Winter, narrated by a person who must have been one of their companions. The most remarkable incident is a quarrel in which Glenham and several of his followers were involved, in consequence of the abuse of Queen Elizabeth by some foreigners; in the same way, and for the same cause, that Sir Anthony Sherley subsequently engaged in a personal rencontre. See W. Parry's *Travels of Sherley*, 4to, 1601.

The voyage to the Mediterranean, or, as it is here called, "the Levane Seas," does not seem to have been a very successful one, since few prizes were taken, and the crews of the ships, the *Constance*, the *Peregrine*, and the *Tiger*, suffered many storms and hardships. An amusing part of the story relates to the conduct of the Dey (called King) of Algiers; but in speaking of the sailing from a particular port, the writer mentions the very old tune,

often referred to by contemporaries, of "*Loth to depart*." — "This determined, Captain Stratford (albeit love of his friende caused him to play *loth to depart*) made aborde," &c. See W. Chappell's "*Popular Music of the Olden Time*," pp. 173, 708, 772.

GODDARD, WILLIAM. — A Neaste of Waspes, latelie found out and discovered in the Law Countreys, yealding as sweete hony as some of our English bees. — At Dort, Printed in the Low-countreyes. 1615. 4to. 29 leaves.

This author, William Goddard, was a severe but coarse satirist, especially upon the female sex, often writing as if he owed the ladies some peculiar ill will. He began about the year 1599 or 1600, and his earliest work was probably "*A Satyricall Dialogue, or sharplye invective Conference between Allexander the great, and that trulye Woman-hater Diogenes*," which, like all his other extant pieces, was "imprinted in the Low countryes," or "*Law countreys*," as he miscalls them on the title of the performance before us. He also wrote "*A Mastif-Whelp, with other ruffiland Currs fetcht from amongst the Antipodes*," the double title of which has led some bibliographers into the mistake of supposing that Goddard's "*Dogs from the Antipodes*" was a separate publication. (See Lowndes's B. M. edit. 1859, p. 903.) The rarest of his productions is unquestionably his "*Neast of Waspes*," a copy of which is in the library of Worcester College, Oxford. That and the one we have employed are, we believe, the only exemplars.

Immediately following the title-page is this address "To the Reader": —

"Give roome hoe! give roome to my active penn:
Oh! give hir roome! sheel laie about hir then.
Mistake hir not: she plaies noe fencers parte;
She plaies the Popes; sheel make the whole world smarte.
Will. Goddard."

We may gather from his several pieces that he was not a soldier, who could hardly have been so ungallant to the ladies,

but that he had some civil employment in Holland, where he wrote and superintended his MS. through the press. Perhaps its courage and coarseness might be better endured, if not better relished, there than in England. He opens moderately, but he gathered strength and confidence (or impudence) as he proceeded, and many things in the latter part of his small volume are too indecent to bear extraction. All the separate pieces are called Epigrams, (as the word was then usually understood,) of which there are 102, including three called the "Conclusion." We quote the 12th of the series, which refers back to an early time, when the Devil was usually introduced upon the stage:—

"I de have a plaie, could I but to my mind
 Good actors gett; but that's not now to find,
 For (oh!) thare dead: this age affordeth none:
 Good actors all long since are dead and gone.
 For beggars part a Courtyer I would have;
 A Courtyers parte your Scoller act would brave.
 Your souldyer should your Scoller act. But yit
 To plaie the Kinglie parte he is more fitt.
 Now, for the foole I have an exlent one:
 Oh! for that part give me your merchants sonne.
 To act the whore, tutt, thats a common parte;
 Eache girle of twelve yeares old can doo't with arte.
 But, Oh the Divell! I am graveld nowe:
 To finde a Divell out I knowe not howe;
 And without one my plaie shall nere come forth,
 For without Divells plaies are nothing worth.
 Alas! I have thought of one: for gold heel come:
 An exlent actor is the Pope of Roome!"

Epigram 64 also adverts, with considerable license, to the audience and actors in a theatre:—

"Goe to your plaie-howse, you shall actors have;
 Your bande, your gull, your whore, your pandar knave:
 Goe to your bawdie house, y' ave actors too,
 As bawdes and whores and gulls, pandars also.
 Besides, in either howse (yf you enquire)
 A place there is for men themselves to tire.
 Since th' are so like, to choose theres not a pinn
 Whether bawdye-howse, or plaie-howse you goe in."

This is reserved and delicate compared with some of the so-called Epigrams, which have nothing but filth to recommend them. What ensues is on an old theme, not very newly treated:—

“But speake, I praie: who ist would gess or skann
 Fantasmus to be borne an Englisheman?
 Hees hatted Spanyard-like, and bearded to,
 Ruft Itallyon-like, pac'd like them also:
 His hose and doublets Frenche: his bootes and shoes
 Are fashond Pole in heeles, but French in toes.
 Oh! hees compleate: what shall I descant an,
 A compleate Foole? noe, compleate Englishe man.”

The only place where we have met with the slightest notice, beyond the mere title, (which by the way is incorrectly given,) of Goddard's “Neaste of Waspes,” is in *Cens. Lit.* (II. 370), for the sake of citing four lines by Henry Fitzgeffrey upon it, but these are not to be found attached to the production they illustrate; they belong to a different publication.¹

GOLDING, ARTHUR. — The Lyfe of the most godly, valiant and noble Capteine and maintener of the trew Christian Religion in Fraunce, Jasper Colignie Shatilion, sometye greate Admirall of Fraunce. Translated out of Latin by Arthur Golding. — Imprinted at London by Thomas Vautrollier. 1576. B. L. 8vo. 62 leaves.

The later part of this tract refers to the massacre of St. Bartholomews, in the commencement of which Coligni lost his life for his adherence to the Protestant religion. According to his biographer, Coligni was then fifty-three years, six months, and eight days old. The whole narrative is in prose, and without dedication or other introduction. The original from which this translation was made had been published in the year preceding.

¹ Which is not there cited. It is entitled “Certain Elegies done by sundrie excellent Wits: with Satyrs and Epigrams. London Printed for Thomas Jones, &c. 1620.”

GOLDING, ARTHUR. — A discourse upon the Earthquake that hapned through this Realme of Englande, and other places of Christendom, the sixt of Aprill. 1580. betweene the houres of five and six in the Evening. Written by Arthur Golding, Gentleman. — At London, Imprinted by Henry Binneman, dwelling in Thamis streate nere Baynerds castle. 8vo. B. L.

This is one of the numerous small tracts published upon the earthquake supposed to be alluded to in "Romeo and Juliet," A. I. sc. 3. Golding hit the puritanical spirit of the time, and, like some others, (Richard Tarlton, the Actor, among them,) applied the phenomenon as a judgment of God, and a visitation for the sins of the country. Golding was not a dramatic poet, never having attempted the stage, which made him less scrupulous in his attack upon it, and upon bear-baiting, which by their enemies was usually coupled with theatrical performances. This subject, in fact, affords the only passage in his tract (of which, we believe, only one copy remains) that merits extraction, and it shows that in 1580 playhouses were open to the public on Sundays: —

"The Saboth dayes and holy dayes, ordayned for the hearing of Gods word to the reformation of our lyves, for the administration and receyving of the Sacramentes to our comfort, for the seeking of all things behovefull for bodye or soule at Gods hande by Prayer, for the mynding of his benefites, and to yeelde praise and thankes unto him for the same, and, finally, for the speciall occupying of our selves in all spirituall exercizes, is spent full heathenishly in taverning, tipling, gaming, playing and behold-ing of Beare-baytings and Stage playes, to the utter dyshonor of God, impeachment of all godlynesse, and unnecessarie consuming of mennes substances, which ought to be better employed."

This misuse of the Sabbath was corrected three years afterwards. The last three pages are filled with "The reporte of the said Earthquake, and howe it beganne." The name of the printer is repeated on the last page, with the date of 1580.

GOLDING, ARTHUR.—The Fifteene Bookes of P. Ovidius Naso; entituled *Metamorphosis*. Translated out of Latine into English Meeter by Arthur Golding Gentleman. A worke very pleasant and delectable &c.—At London, Printed by Thomas Purfoot. An. Dom. 1612. B. L. 4to. 207 *leaves*.

Golding printed the "First Four Books" in 1565, as a sort of specimen of his skill, and two years afterwards his translation of the whole *Metamorphosis* came out. In the interval, Thomas Peend produced a second impression of his "Pleasant Fable of Hermaphroditus and Salmacis," informing the reader that he had intended to have completed a version of Ovid, but that he relinquished the task to Golding, whom he applauds. The "First Four Books" brought Golding into immediate notice, for in the next year (1566) he is thus mentioned by T. B. in some lines prefixed to John Studley's translation of Seneca's "*Agamemnon*":—

"Nor Golding can have lesse renome which Ovid did translate,
And by the thondryng of his verse hath set in chayre of state."

No particulars of the life of Golding have been recovered, but early in his career he was under the patronage of Lord Burghley; but he dates the long dedicatory epistle (in verse) of his Ovid's *Metamorphosis* to the Earl of Leicester—"At Barwicke the 20 Aprill 1567." He afterwards came to London, and was a very voluminous translator. His only known original production is the preceding tract on the earthquake of 1580. Golding was alive in 1605, when he petitioned the Council to be allowed the exclusive sale of some of his translations.

GOMERSALL, ROBERT.—The Levites Revenge: Contain-
ing Poeticall Meditations upon the 19 and 20 Chapters
of Judges. By R. Gomersall.—Imprinted at London
in the yeare 1628. 12mo. 40 *leaves*.

In a presentation copy by the author to the first Earl of Bridge-

water, his Lordship thus registered the fact on the fly-leaf: *J. Bridgewater ex dono Authoris*. It is the earliest edition of a poem which was again printed in 1633, with the same engraved title-page, and with the addition of the name of the stationer, John Marriot. In the latter impression is inserted a copy of Latin verses, *In illos qui Crastinum feliciorem putant, Hendecasyllabon*, followed by the English version which had been inserted in the first edition. In 1633 "The Levites Revenge" was preceded by some minor poems, and by a tragedy by the same author, called "Lodovick Sforza." The last had been separately printed in 1628. He was a writer of considerable power, if not of genius.

GOODWYN, CHRISTOPHER. — The maydens dreme. Compyled and made by Chrystofer Goodwyn In the yere of our Lorde M.CCCCCxliij. 4to. B. L.

Dibdin (Typ. Ant. III. 208) has given some account of this production, but, as usual, has made various mistakes, and did not quote the most singular part of the whole, the final stanza, in which the author in a strange manner inserts his own name. We shall therefore subjoin it, first giving the colophon, also not precisely followed by Dibdin :

"Imprynted by me Robert wyer For Richarde Bankes. Cum priuilegio Regali."

Herbert and Ames had never seen this piece, but it is noticed by Warton and Bishop Tanner, and the only copy known belonged to Heber. Regarding Goodwin, no scrap of information is recorded beyond the fact that, twenty-two years before the date of the work, at the head of this article, he had written, and Wynkyn de Worde had printed, his "Chaunce of the dolorous Lover."¹

¹ See it mentioned also in the first article on ARTHUR. It bears date in 1520. Dibdin (Typ. Ant. II. 383) makes no fewer than five variations in quoting this single line;

"That thy quykened my spyrytes with theyr doulcet odour."

His for "my" was, of course, intentional, as Dibdin was changing the person of the speaker.

"The Maiden's Dream" is a vision of a young lady who listens to a dispute between Amour and Shamefacedness for and against Love. The closing stanza, containing the name of the author between parentheses, is this :—

"Thus Adue, myne owne maystresses all,
To (Chryst) I commende you that sytteth on hye;
Unto whom my prayers I (offre) shall
That wt hym you may raygne above the starry skye.
So I requyre you all hartely
(Good) virgins, to praye that I maye (wyn)
The eternall Glory in avoydyng syn."

We recollect no similar precedent for conveying information regarding the name of the author.

It may be worth while to insert two of the stanzas, one given to Love and the other to Shamefacedness, both ladies :—

"Love spake fyrste, and to me she did saye :
My fayre mynyon doughter, so tender and yonge,
Acustome thy youth to sporte and to playe,
To daunce and to lute with many a swete songe,
To haunte wanton company, to daly amonge,
For fro me thou hast not yet scaped the trase :
Youth must aquyte her or she come from the passe.

"Then answered Shamefastnes in sentence shorte :
My fayre doughter, you shall not do so ;
For evyll is the worlde, beware of reporte :
If you so offended, how shulde you then do ?
Your lovers would despysse you, and leve you in wo ;
So shulde you be shamed in every towne :
Bewtye is nothyng without good remowne."

Love follows up her first advice thus :—

"At bankettes and playes be present dayly,
At great feastes and tornays where most people resorte :
To moche to be fearefull doth greatly dyscomforte. * * *

"Thynkest thou it synne for to beholde
Upon theyr freshe coursers these galantes so gaye,
Betraped in sylke, sylver and golde,
Whiche with speare and sheld at the justes doth assaye
Manfully to wyn the pryse, yf they maye ;
Whiche won thorowe your love, they give you the prayse ?
Thus amorus hartes rejoysen alwayes."

GOOGE, BARNABE. — Eglogs Epytaphes and Sonettes.
 Newly written by Barnabe Googe. 1563. 15 Marche.
 — Imprynted at London by Thomas Colwell, for Raffe
 Newbery, dwelyng in Fleetstrete a little above the Con-
 duit in the late shop of Thomas Bartelet. 8vo. B. L.

This work, of which only two copies are extant, (one among Capel's books at Cambridge,) would not have been mentioned here, but for the fact, upon which nobody hitherto has observed, that, although the body of the book seems to be the same in each copy, it must have had two distinct title-pages. In one of them it is said that the contents had been "newly written" by the author, while in the other these words are omitted; again, in one copy the date, "1563. 15 Marche," is in the middle of the page, and in the other at the bottom of it; thirdly, the imprint varies materially, for that we have followed shows that Ralph Newbery carried on business "in the late shop of Thomas Bartelet," *i. e.* Berthelet, and that that shop was a little above the Conduit in Fleet Street. The other copy of Googe's "Eglogs Epytaphes and Sonettes" is without any such information, and, as regards so famous a printer as Berthelet, it is important. It is worth a note also, that Googe tells his dedicatee, "William Lovelace, Esquier, Reader of Grayes Inne," that he would fain have withdrawn his MS. from the printer's hands, but that on his return from Spain, when he learned it was about to be published, the work was nearly finished, and the paper for the whole impression provided.

It was entered by Newbery at Stationers' Hall in 1562-63, but the precise date is not given. Googe's earliest effort, a translation of Palingenius, had been entered by Newbery in 1560. (Extracts printed by the Shaksp. Soc. I. pp. 26, 71.)

The biographical matter relating to contemporary poets is more interesting than anything else in the volume, although the eight Eclogues, with which it commences, contain much noticeable matter, into which we shall not enter, because the work has been examined by previous bibliographers. We shall only touch upon two or three points which (like the important differences in the title-pages) they have neglected.

Googe inserts an "Epytaphe of Maister Thomas Phayre," the translator of Virgil, who made his will on 12th August, 1560, and died before 1562 of a hurt in his right hand, and subscribed the last book of the *Æneid* he finished, *Thomas Phaer, olim tuus, nunc Dei*, with his left hand. To this circumstance Googe alludes near the end of his Epitaph:—

"The envious fates (O pytie great!)
 had great disdayne to se
 That us amongst there shuld remayne
 so fyne a wit as he;
 And in the mydst of all his toyle
 dyd force hym hence to wende,
 And leave a Worke unperfyte so
 that never man shall ende."

Three lines cited by Sir Walter Raleigh in his "History of the World," (ch. 9, sect. 10,)

"For true nobility standeth in the trade
 Of vertuous life, not in the fleshly line;
 For blood is brute, but gentry is divine,"

are from Phaer's "Legend of Owen Glendower" in the "Mirror for Magistrates," edition of 1559, the year after he had printed his "Seven first Bookes" of Virgil. Raleigh, however, made an alteration, or misquoted from memory, inasmuch as Phaer's words are, not "For true nobility," &c., but "So that true *gentrie*," &c.

Googe's "Epytaphe on the Death of Nicholas Grimaold"¹ contains no information regarding him or other contributors to the "Songs and Sonnets," 1557. Bishop Bale was still alive when Googe wrote regarding him in 1563, although he died in November of that very year. Googe thus addresses him:—

"Good aged Bale, that with thy hoary heares
 Dost yet persyste to turne the paynefull Booke,
 O happye man! that hast obtaynde suche yeares,
 And leavst not yet on papers pale to looke:
 Gyve over now to beate thy weryed braine,
 And rest thy pen that long hath laboured sore.
 For aged men unfyte, sure, is suche paine,
 And the[e] beseeems to labour now no more:

¹ See a quotation from it in Cooper's *Ath. Cantabr.* I. 231.

But thou, I thynke, Don Platoes part will playe,
With Booke in hand to have thy dyeng daye."

Although it is said in the biography of Bale, that his "dramatic pieces may now be consigned to oblivion without much regret," we ought at least to remember that he was the first author of a drama ("Kynge Johan") which combined history with the tedious emblematical characters of the earlier Moralities. It is to be regretted that the edition of it, (from the author's own MS.,) printed by the Camden Society in 1838, is defective in the centre, owing to the loss of two pages of the original copy.

Another dramatic poet of great eminence in his day, Richard Edwards, also received a most liberal tribute of praise at the hands of Googe, to which we have elsewhere adverted; (see Vol. I. p. 298.)

GOSSON, STEPHEN. — Playes confuted in five Actions, proving they are not to be suffred in a Christian common weale: by the way, both the cavils of Thomas Lodge and the Play of Playes, written in their defence, and other objections of Players frendes, are truely set downe and directlye aunswared. By Steph. Gosson, Stud. Oxon. St. Cyprian. *Non diserta sed fortia.* — London. Imprinted for Thomas Gosson, dwelling in Pater noster row at the signe of the Sunne. n. d. 8vo. B. L. 56 leaves.

Much has been said, at various times and in various works, of Gosson's "School of Abuse," written mainly against theatrical performances, and published in 1579, but very little notice has been taken of the still more rare and curious work before us, in which he followed up his attack and replied to his adversaries.

Gosson was not the first assailant of the drama and its supporters towards the close of the reign of Elizabeth. He began by his "School of Abuse," in 1579, and it was answered by Thomas Lodge in the next year, though his "Defence of Plays" bears no date. About the same period was brought out at one

of our early theatres a piece called "The Play of Plays," a dramatic performance in which Gosson and the Puritans of his day were attacked and ridiculed. Gosson immediately afterwards printed two repetitions of his first assault, one called "The Ephemerides of Phialo," and the other the work in our hands.¹ Two or three copies only have survived; but when Malone wrote his "History of the Stage," he only knew of its existence from the

¹ We had not room in the text for any notice of Gosson's "Ephemerides of Phialo," which was "Imprinted at London, by Thomas Dawson, Anno 1579." The author of the article in Brit. Bibl. iv. 289, does not appear to have known of any earlier impression than that of 1586, when the "Ephemerides" was reprinted. The date, 1579, is material, because, as, like "the School of Abuse," it is dedicated to Sidney, it seems to show that Sidney had not "scorned" Gosson's earlier production. The "School of Abuse" must have come out early in the year. We are here only desirous of quoting from the "Ephemerides" a passage in which we hear of a work in defence of Plays and Theatres, then published, but which has never since been heard of. It was entitled "Strange Newes out of Affrick," and, as Gosson states, was composed by a Doctor, and founded upon the proverb *Africa semper aliquid oportat novi*. Gosson says of this attempt:—

"His friends, gaping for some strange conceit to bring to the Stage, finde him to dally; for with a tale of a tub he slippeth down presently to a durtie comparison of a Dutch Mule and an English Mare that ingendered an Asse, and to cast his foale quickly (with a devout prayer to God to send players few asses and many auditors) he growes to conclusion, behaving himself in his learned Paraphrase like Megabizus, who came unto Apelles shop and began to talke of his shadows, til the painter reproved him in this manner. — 'Hadst thou kept silence, O Megabizus, I would have reverenceed thee for thy gay coate: now the worst boy that grindeth my coulours wil laugh thee to scorne.' And I, if this Geographer had stayed his pen within the compasse of Affrike, would have read him with patience, for the countries sake; but now the least childe which is able to temper his ynke wil give him a floute. If Players get no better Atturnde to pleade their case, I wil holde mee contented, where the harveste is hard, to take otes of y^e debtors in parte payment."

To the above succeeds Gosson's "Apologie of the Schoole of Abuse," in what is called "a third booke," and it occupies the last 24 pages of the "Ephemerides." We have little doubt that "the English Mare," in the preceding extract, was intended for the Mayor of London, always at that date abundantly abused for his hostility to theatrical performances. In this resistance he was supported by the whole Corporation, though they had not been able to prevent the opening of the Blackfriars Theatre, built, a few years before, upon a piece of ground fortunately not within the jurisdiction of the City.

quotations and references in Prynne's "*Histriomastix*," printed as late as 1633.

Gosson tells us that he was young when he wrote it (sign. G 3 b); and although on the title-page he styles himself Student of Oxford, he complains that he had been "pulled from the Universitie before he was ripe." The fact may be that he had been rusticated for some misconduct; and in various places he acknowledges that he had both written for and acted upon the stage before he became convinced of its irreligion and immorality. He mentions in his "*Playes confuted*," two "pigs of his own sow," one called "*The Comedy of Captain Mario*," and the other "*Praise at Parting*."

His dedication is to Sir Francis Walsingham, where he asserts that Thomas Lodge, whom he names on his title-page, "had been hunted by the heavy hand of God, had become little better than a vagrant, and was looser than libertie, and lighter than vanitie it selfe." To this point, as was natural, Lodge addressed himself in his "*Alarum against Usurers*," which followed in 1584.

After an address "to the right worshipfull Gentlemen and Studentes of both Universities and the Innes of Court," Gosson commences what he terms his "first action," or act; and it is to be noticed that while he attacks plays so severely, he observes in some respects the form of five acts in which they were written. Prynne took the same course fifty years afterwards, adopting also "Prologue" and "Argument" from the stage. Of plays of the time when he wrote, Gosson speaks as follows:—

"Sometimes you shall see nothing but the adventures of an amorous knight, passing from countrie to countrie for the love of his lady, encountering many a terrible monster, made of broune paper, and at his retorne is so wonderfully changed that he can not be knowne but by some posie in his tablet, or by a broken ring, or a handkircher, or a piece of a cockle shell: what learne you by that?"

He goes on to particularize several dramas, such as "*The Three Lords of London*," and "*London against the Three Ladies*," showing that those two pieces, respectively printed in 1584 and 1590, were in being and popular as early as 1580,—a curious point not ascertained by the editor, when he reprinted them in 1851.

Elsewhere Gosson thus proceeds to criticize some of the plays of his day : —

"But in playes either those thinges are fained that never were, as *Cupid and Psyche* plaid at Paules, and a great many comedies more at the Black-friers, and in every Playe house in London, which for brevitie sake I overskippe: or if a true historie be taken in hand, it is made, like our shadows, longest at the rising and falling of the sunne, shortest of all at hie noone. For the Poets drive it most commonly unto such pointes as may best show the majestie of their pen in tragical speeches, or set the hearers a gogge with discourses of love; or painte a few antickes to fit their owne humors with scoffes and tauntes, or bring in a shewe to furnish the stage when it is bare: when the matter of it selfe comes shorte of this, they followe the practise of the Cobler, and set their teeth to the leather to pull it out."

Such passages must be admitted to be very curious, when we bear in mind that they describe the condition of our stage and drama eight or ten years before Shakspeare began to write. Gosson goes on to illustrate his accusations from "The History of Cæsar and Pompey," and "The play of the Fabii," at the Theatre in Shoreditch, and adds, —

"I may boldely say it, because I have seene it, that the *Palace of Pleasure*, the *Golden Asse*, the *Æthiopian Historie*, *Amadis of France*, the *Rounde Table*, baudie comedies in Latin, French, Italian and Spanish, have beene thoroughly ransackt to furnish the Playehouses in London. How is it possible that our Playmakers he addes, running through *genus* and *species* of every difference of lyes, cosenages, baudries, whooredomes, should present us any "Schoolemistres of life, looking glasse of manners, or image of truth," forsooth, [as] saith the Authour of the Playe of Playes, showen at the Theater the three and twentieth of Februarie last."

He afterwards gives some details of the plot and character of this "Play of Plays," which had been written expressly to vindicate the stage, and to throw ridicule upon its enemies. We can only spare room for a brief quotation respecting the moral conduct of a portion of the auditory at playhouses, in or about the year 1580 : —

"In the Play-houses at London, it is the fashion of youthes to go first into the yarde, and to carry theire eye through every gallery; then, like unto ravens, where they spye carion, thither they flye, and presse as nere to the fairest as they can. Instead of pomegranates they give them pip-

piners; they dally with their garments to passe the time; they minister talke upon al occasions, and eyther bring them home to their houses upon small acquaintance, or slip into taverns when the plaies are done."

There was no denying such charges, and accordingly Gosson's opponents were careful not to touch them. He ends thus:—

"Playes are the inventions of the Devil, the offrings of Idolatrie, the pompe of worldlinges, the blossomes of vanitie, the roote of apostacy, the foode of iniquitie, ryot, and adulterie: detest them. Players are the masters of vice, teachers of wantonnesse, spurres to impuritie, the sonnes of idleness: so long as they live in this order loath them. God is mercifull; his winges are spred to receive you, if you come betimes. God is just; his bow is bent, and his arrowe drawn to send you a plague if you staye too longe.—*Finis.*"

We need hardly wonder, therefore, that Gosson afterwards entered the Church, and was so fortunate as to obtain the living of St. Botolph, Bishopsgate, and died in possession of it. He did not, however, altogether abandon literature,¹ and in 1595 he published a satire upon the apparel of ladies, under the title of "Quippes for upstart new-fangled Gentlewomen," which was popular on account of its coarse abuse, as well as its undoubted ability. Its sale was rapid, and it was reprinted in 1596.

GOSSON, STEPHEN.—The Trumpet of Warre. A Sermon preached at Paules Crosse, the seventh of Maie 1598.

¹ Ritson (Bibl. Poet. p. 223) quotes A. Wood as his authority for saying that Gosson was at one time celebrated for his Pastorals. Wood's authority was, no doubt, Francis Meres, (whom Ritson does not mention,) who in his *Palladis Tamia*, 1598, p. 284, says, "amongst us the best in this kind are Sir Philip Sidney, Master Challenger, Spenser, Stephen Gosson, Abraham Fraunce and Barnefield." This is certainly placing Gosson in good company. His earliest known poem was prefixed to Florio's "First Fruits," 4to, 1578, and he has six stanzas at the end of T. Ker-ton's "Mirror of Man's Life," 8vo, 1580. Probably his versified commendation of Nicholas's "History of the Conquest of the West India" also appeared in 1578. The first and last of these are not noticed by Ritson. For Gosson's satire on the apparel of ladies, see Vol. III. article QUIPPES.

By M. Steph. Gosson, Parson of Great Wigborow in Essex. — Printed at London by V. S. for J. O. dwelling in Paules churchyard at the signe of the Parot. 8vo. B. L. 51 leaves.

Before Gosson obtained the living of St. Botolph, Bishopsgate, about 1609, he had officiated as the "parson of Great Wigborough." We notice this sermon (the second its author had delivered at Paul's Cross) not so much on account of its rarity, as for the sake of extracting from it one or two curious passages. We have already mentioned that, in his youth, he had written plays and figured on the stage; and it was in reference to his subsequent entry into holy orders, and to the excellent preferment he obtained, that Gamage, in his epigrams, printed in 1613 under the title of "*Linsie Wolsie*," (see *ante*, p. 47,) asks: —

"Is it not strange, in this our iron age,
To see one clime to pulpit from the stage?"

The main purpose of Gosson's sermon before us was to justify a war with Spain; and considering the incidents of his early life, it is singular that he should introduce such an illustration as the following: — "As in publike Theaters, when any notable shew passeth over the stage, the people arise out of their seates, and stand upright with delight and eagernesse to view it well; so is God described in the Scripture to stand upright at the passions of his Church (as at the stoning of Stephen) to marke everie man's carriage in the same."

The merely temporary matter is sometimes of a singular character, and we recollect no other mention of a set of "roaring boys," about that date in London, who, under the name of "the damned Crew," feared "neither God nor Devil." "There was," says Gosson, "some few yeares since, a prophane company about this Cittie which were called *the damned Crewe*, menne without feare or feeling eyther of Hell or Heaven, delighting in that title. It pleased God to drawe them all into one net. They were shipt all into one Bark, and passing downe the River with sound of Trumpets, in a faire day, a faire tide, a faire winde, and a faire new bark, sodainly, about one of the Reaches, a perry of

winde came from the lande, and so filled the sailes that they were all run under water before they came to Gravesende: I could never heare to this day, that any one of them escaped."

The succeeding paragraph is remarkable from its evident personal allusions, although we know not now whom Gosson had in his eye. He is speaking of the abuse and ridicule of the ministers of the church in his day, and observes: "To this purpose, it may be, you shall perceive some broker belonging to the common Lawe, or some jester hanging upon the court, or some Lyric Poet, and common Rimer hovering about this Cittie, suborned and bolstered to deale in derision of the Church in time of Parliament."

Here the marks seem too distinct to have been misunderstood when the sermon was preached. Under the terms "Lyric Poet," and "common rhymers" we might almost suppose that Gosson had in his eye and memory his old antagonist Thomas Lodge, who certainly was a "lyric poet," and in some sense a "common rhymers"; but he has left nothing behind him to make us suppose that he was an enemy to the church, excepting in as far as, in 1598, he was still an advocate for and a supporter of the stage.¹ It is, however, very possible that he had recently written and printed some production which gave offence to the Puritans, of whom the preacher was one.

GOSYNYLL, EDWARD. — The prayse of all women, called *Mulierum Pean*. Very fruytfull and delectable vnto all the reders. Loke and rede who that can. This boke is prayse to eche woman. [Colophon.] Thus endeth thys frutfull treatese of the prease of women, called

¹ See, however, what is afterwards said (article THOMAS LODGE) of his "Prosopopeia," (if, as we suppose, it be his,) printed in 1596. We apprehend that we have been hasty in stating that Lodge, at any period after 1596, was "a supporter of the stage," in the sense of a writer for it. We believe that he had ceased to produce any plays after the publication of his "Prosopopeia." His name does not occur in Henslowe's Diary.

Mulierum Pean. — Imprynted at London in Crede Lane by John Kynge. 8vo. B. L.

There was an impression of this work by William Myddylton, which was certainly older than that before us. It was extremely popular, and in 1557-58 King entered his edition of it at Stationers' Hall, and, although it bears no date, it most likely came out in 1560. It is an answer to "The Scole House of Women," a satirical and humorous attack upon the sex, which also came from King's press "Anno Domini MDLX," the authorship of which has never yet been ascertained, because literary antiquaries had never read "The prayse of all women, called *Mulierum Pean*." There Edward Gosynhyll, who wrote and put his name to that production, avows that he was the writer also of "The Scole House of Women," and adds, that in the work in our hands he meant to make the sex amends. "The Scole House of Women" was also printed by Thomas Petyt, the title-page dated 1541, and the colophon (which was most likely correct) dated 1561. The point now established by the admission of Gosynhyll is, that he was the author both of the one and of the other. Ritson only knew that Gosynhyll wrote the amends, not the attack. The poet feigns a vision of ladies, while he was fast asleep in the middle of January, and they call upon him thus:—

"A wake, they sayde, slepe nat so fast!

Consyder our grefe, and how we be blamed,

And all by a boke that lately is past,

Whyche by reporte by the[e] was fyrst framed;

The *scole of women*, none auctour named:

In prynte it is passed, lewdely compyled,

All women wherby be sore revyled."

Venus puts her special command upon Gosynhyll to write down her speech in commendation of women, and she refers at large to examples in sacred and profane history, commencing with Eve. The following stanza, not very complimentary on some accounts, will remind the reader of the old jest of the man who, being advised to cure his wife's dumbness by putting an aspen-leaf under her tongue, never afterwards could stop it:—

"Some saye the woman had no tonge

After that God had her create,

Untyll the man toke leaves longe,
 And put them under her palate:
 An aspyn leffe of the dyvell he gatte;
 And for it moveth wyth every wynde,
 They saye womens tongues be of lyke kynde."

The above may be taken as a specimen of the style and character of the whole poem; and among other proofs of the excellence of women, Gosynhyll resorts to the instances of Veturia (the mother of Coriolanus, whom Shakspeare, after Plutarch, names Volumnia), Portia, Lucretia, Cornelia, &c. In the last stanza, just preceding the colophon, he gives his own name as the author of the poem: —

"Yf question be moved who is thine authour,
 Be nat adorad to utter his name:
 Say Edwarde Gosynhyll toke the labour
 For womanhede the[e] for to frame.
 Call hym thyne authour, do nat ashame:
 Thankes lokes he none for, yet wold he be glad
 A staffe to stande by that all women had."

We may take this opportunity of noting that Mr. Utterson, in his "Early Popular Poetry," 8vo, 1817, printed "The Scole House of Women" from Allde's edition of 1572, which is in some places importantly defective. We will only point out a single instance at the end of the last stanza but three, which closes there with the following couplet: —

"God graunt us all we may doo this,
 For to amende that is amis."

The last line, according to the measure, to the point, and to Petyt's edition of 1561, ought to run —

"Every man to amende one in that is amys."

GOTHAM, MERRY TALES OF. — The Merry Tales of the Mad-Men of Gotam. By A. B. Doctor of Physick. — Printed by J. R. for G. Coniers at the Golden Ring on Ludgate Hill, and J. Deacon at the Angel in Guilt-Spur-street without Newgate. 8vo. B. L. 12 leaves.

This reprint is without date, but may be assigned to a period shortly before the commencement of the eighteenth century. The first impression must have appeared before the middle of the sixteenth century, but the oldest extant exemplar bears date in 1630, 12mo, under the following title :—

“The merry Tales of the Mad-men of Gottam. Gathered together by A. B. of Physicke Doctor.—Printed at London by B. A., and T. F. for Michael Sparke, dwelling in Greene Arbor at the signe of the Blue Bible. 1630.”

All earlier and many later copies have been *thumbed* out of existence. It is in blackletter, and, like the copy in our hands, consists of twenty tales. They were collected and written by Andrew Borde, a physician in the reign of Henry VIII., who seems to have wisely thought that mirth was the best medicine. Nevertheless, after writing his “Boke of the Introduction to Knowledge,” “the Breviary of Health,” and various other learned and amusing works, poverty brought him to the Fleet prison, where, according to Wood, (*Ath. Oxon.* I. 172, edit. Bliss,) he died in 1549.

“Here beginneth certain Merry Tales of the Mad-men of Gotam” immediately follows the title-page, which is ornamented by a woodcut of the Men of Gotham hedging in a cuckoo. “The first Tale” then commences, each being separately numbered.

“The foles of Gotham” must have been celebrated long before Borde made them more ridiculous, for we find them laughed at in the Widkirk Miracle-plays, the only existing MS. of which was written about the reign of Henry VI. The mention of “the wise men of Gotum,” in the MS. play of “Misogonus,” was later than the time of the collector, or author, of the tales as they have come down to us, because that comedy must have been written about 1560: the MS. copy of it, however, bears the date of 1577. In “A briefe and necessary Instruction,” &c., by E. D., 8vo, 1572, we find “the fools of Gotham” in the following curious and amusing company :—“Bevis of Hampton, Guy of Warwicke, Arthur of the round table, Huon of Bourdeaux, Oliver of the castle, the foure sonnes of Amond, the witles devices of Gargantua, Howleglas, Esop, Robyn Hoode, Adam

Bell, Frier Rushe, the Fooles of Gotham, and a thousand such other." Among the "such other" are mentioned, "tales of Robyn Goodfellow," "Songes and Sonets," "Pallaces of Pleasure," "unchast fables and Tragedies, and such like Sorceries," "The Courte of Venus," "The Castle of Love."

This is nearly as singular and interesting an enumeration as that of Capt. Cox's library in Laneham's Letter from Kenilworth, printed three years later, although the former has never been noticed, on account of the rarity of E. D.'s [possibly Sir Edward Dyer's] strange little volume.

William Kempe's "applauded merriments" of the men of Gotham, in the remarkable old comedy, "A Knack to know a Knave," 1594, consists only of one scene of vulgar blundering; but it was so popular as to be pointed out on the title-page in large type, as one of the great recommendations of the drama.

In a ballad called "Choice of Inventions," (printed without date, in the only known copy, for T. Coles, but having, no doubt, originally appeared in the reign of Elizabeth,) we find the men of Gotham thus celebrated:—

" There were three men of Gotam,
as I have heard men say,
That needs would ride a hunting
upon Saint David's day.
Though all the day they hunting were,
yet no sport could they see,
Untill they spide an Owle,
as she sate on a tree.
The first man said it was a goose,
the second man said nay,
The third man said it was a hawke,
but his bels were falne away."

The fourteenth Tale in the little volume before us relates to a Gotham man who could not distinguish between a goose and a buzzard. Omitting other authorities, and coming down to a later period, we may notice a political and satirical ballad, dated London, 1701, thus entitled:—"Advice to the Kentish Long-Tails, by the Wise-men of Gotham."

The droll woodcut on the title-page of the collection in hand refers to the following:—

"The third Tale.

"On a time the men of Gotam would have pinned in a Cuckow, whereby she should sing all the year: so in the midst of the Town they made an hedge, round in compass, and got a Cuckow and put therein, saying to her, sing here all the year, thou shalt lack neither meat nor drink. The Cuckow, as soon as she perceived her self incompassed within the hedge, flew away. A vengeance on her! said they: we made not our hedge high enough."

Locke did not disdain to avail himself of this story, by way of illustration. Nearly all the tales are of the same character; but as the book has been reprinted of late years by Mr. Halliwell, it is needless here to quote more of them. A doubt has arisen whether Gotham be a village in Nottinghamshire or in Sussex, the fact being that there are two Gothams. The writer of a letter in the *Archæologist*, I. p. 129, (Mr. M. A. Lower,) contends with some force and humor that, as Dr. Andrew Borde was of Pevensey, the Gotham, which he rendered famous and familiar, is in Sussex. The fact is, that there are few country towns in which similar stories might not be collected, to the discredit of the brains as well as of the morals of the inhabitants.

GREENE, ROBERT. — *A Maidens Dreame*. Upon the Death of the right Honorable Sir Christopher Hatton, Knight, late Lord Chancellor of England. By Robert Green, Master of Artes. — Imprinted at London by Thomas Scarlet for Thomas Nelson. 1591. 4to. 10 *leaves*.

This is an undoubted, but unrecorded, production of the celebrated Robert Greene, who usually spelt his name with an *e* final; and he did so at the end of the dedication to Lady Elizabeth Hatton, the wife of Sir William Hatton, nephew to Sir Christopher, — "R. Greene, *Nordovicensis*," or *Norfolciensis*; (see Vol. I. p. 326.) Here, too, he calls himself Lady Hatton's "poor countryman," she having been born in that county. When we state that the work is unrecorded, we mean that it has never yet been included in any list of Greene's pieces, not even in

the last edition of Lowndes's *Bib. Man.* of 1859, although the existence of it was pointed out as long since as 1845; (see the *Shaksp. Soc. Papers*, II. p. 130.) Only a single copy of it is extant, and that is in the archiepiscopal library at Lambeth, whither, perhaps, it was sent for the approbation of Bancroft; and not receiving his sanction, it may have been suppressed. It had, however, been duly entered at Stationers' Hall on the 6th of December, "under the hands of Mr. Fr. Flower and Mr. Watkins," as "*A Maydens Dreame* upon the death of my late Lord Chancellor." Sir Christopher Hatton had died greatly in the Queen's debt, and in some disgrace on that account, and it is possible that the non-publication of the tract was owing to some such cause. It is not of a character to have been extremely popular, and if it came out in the usual way, and was openly sold in stationers' shops, it seems hardly likely that every copy but one would have disappeared. Nevertheless, such may have been the case; and certain it is that from 1591 to 1845, when the Shakespeare Society directed attention to it, it has never been mentioned. The Rev. Mr. Dyce was ignorant of its existence when he published two volumes of Greene's works in 1831. We proceed briefly to describe it.

The dedication occupies two pages, but we need only further remark upon it, that Greene there professes to have taken up the subject because it had been neglected by other poets. He begins as follows, under the heading of "*A Maidens Dreame*":—

"Methought in slumber as I lay and dreamt
 I saw a silent spring raild in with jeat,
 From sunnie shade or murmur quite exempt,
 The glide whereof gainst weeping flints did beat;
 And round about were leauesse beeches set:
 So darke, it seemed nights mantle for to borrow,
 As well to be the gloomie den of sorrow."

Why the author called it "*a Maiden's Dream*" does not appear, but perhaps he meant thereby to personify Queen Elizabeth lamenting over the loss of her once favorite. This interpretation, if intended by Greene, might be objected to by persons in authority. After a few more stanzas, descriptive of the spring, we come to "*the Complaint of Justice*," or *Astræa*, who enlarges

upon Hatton's claims to admiration as an impartial Lord Chancellor : —

"His eyes were seats for mercy and for law,
Favour in ope and justice in the other:
The poore he smooth'd, the proud he kept in aw;
As just to strangers as unto his brother.
Bribes could not make him any wrong to smother,
For to a Lord, or to the lowest groome,
Stil conscience and the lawes set down the doome."

In this last line we have taken a liberty with the text by substituting "lawes" for *cawes*, as we have no doubt that the old printer mistook the letter *l* for *c*, and composed the word accordingly. In another and a subsequent stanza the very same error is committed, where "cord" is printed *lord*, and "lord" *cord*. "The Complaint of Justice" is followed by the several Complaints of Prudence, Fortitude, Temperance, Bounty, Hospitality, and Religion, with supplementary descriptions of the sorrow of various classes of society under the heads of "Primate" and "Milites." Here we are led to believe that Hatton had been in some way acquainted with Greene, for, speaking of the corpse, he says : —

"No sooner did I cast mine eie on him,
But in his face there flasht a ruddie hue;
And, though before his lookes by death were grim,
Yet seemd he smiling to my gazing view,
(As if, though dead, my presence still he knew):
Seeing this change within a dead man's face,
I could not stop my teares, but wept a pace."

It may be, that here also Greene was guilty of the imprudence and indecorum of speaking and writing in the person of the Queen, and this fact may have prevented the publication of the poem. In the end, Astræa conveys the body of the dead knight to heaven, and the last stanza is this : —

"As thus attendant faire Astræa flew,
The Nobles, Commons, yea, and everie wight,
That living in his life time Hatton knew,
Did deepe lament the losse of that good knight.
But when Astræa was quite out of sight,
For griefe the people shouted such a screame,
That I awoke, and start out of my dreame."

The production is badly, because hastily, printed, in order that it might be brought out while the interest regarding Hatton, and the striking event of his untimely death, continued fresh and vivid. In one place "degree" is clearly printed for *desert*, and, besides the errors we have already pointed out, it would be easy to enumerate others more or less palpable. On the whole, and without allowing much for the urgency of the occasion, the versification is creditable to Greene, and it shows, what is admitted by many of his contemporaries, that his pen was very ready, and his ink always fluent.

GREENE, ROBERT. — *Greenes Orpharion*. Wherin is discovered a musicall concorde of pleasant Histories, many sweet moodes graced with such harmonius discords, as agreeing in a delightfull crosse, they sound both pleasure and profit to the eare. Heerein also as in a Diathearon, the branches of Vertue, ascending and descending by degrees, are counited in the glorious praise of women-kind. With divers Tragicall and Comickall Histories presented by Orpheus and Arion, beeing as full of profit as of pleasure. *Omne tulit punctum, qui miscuit utile dulci*. Robertus Greene, in Artibus Magister. — At London, Printed for Edward White, dwelling at the little North doore of S. Paules Church: at the signe of the Gun. 1599. 4to. B. L. 32 leaves.

The bookseller was determined not to lose the benefit of Greene's name when he published this tract, for it not only appears at the top and in the middle of the title-page as well as at the close of the dedication and address to the reader, but at the end in large characters, "Finis. Robert Greene." Whether it were really by him is another question: if it were, this edition (the only one known, and one of the scarcest of the productions imputed to this author) must either have been a reimpression of an earlier edition, or it must have lain by for some years in MS. It is dedicated "to the right worshipfull Maister Robert Carey

Esquire"; and Greene there speaks of his "youth," and of the "rural instrument," meaning the Orpharion, which he offers to his patron, and which he hopes "may agree with the daintines of his touch and fingering." In an address headed "To the Gentlemen Readers Health," he informs them that there had been some delay in publishing the piece, observing, "the Printer had it long since: marry, whether his presse were out of tune, paper deere, or some other secret delay drive it off, it hath line this twelve months in the suds." This of course would not account for its appearance six or seven years after the author's death, and we may be disposed to think that he refers to some, now lost, first edition, which, as he adds, "crept forth in the Spring."

The body of the tract consists of a dream which the author had on Mount Erecinus, when sleep had been produced by the playing of a Shepherd on his pipe, who afterwards turns out to be Mercury. Greene fancies himself carried to the Court of Jupiter, where all the Gods and Goddesses are assembled feasting, and whither Orpheus and Arion are brought from Hell, in order to tell tales and make the celestials merry. Orpheus relates a story of Lydia, (the daughter of King Astolpho,) who behaves with unexampled cruelty to a faithful knight named Alcestis, whose love she disdains. He fights her father's battles, and conquers kingdoms for him, returns and is promised whatever he can demand. He asks Lydia, who still scorns him, while her father breaks his word to him. Alcestis flies, joins an enemy, and conquers Astolpho, whose life and that of his daughter he spares, but only to be afterwards entrapped by them, shut in a dungeon, and starved to death. In turn Lydia's father is killed by his revolted subjects, and she suffers the same fate as Alcestis.

The tale of Arion is of a different complexion: it relates to the union of Philomenes, Prince of Corinth, with Argentina, who was only the daughter of a subject. Her husband is dethroned by Marcion, a powerful enemy, and compelled to earn his living by daily labor, while the conqueror makes vain love to his wife. She is driven to adopt a stratagem, and promises Marcion to submit, if at the end of three days of starvation he still prefers her to everything. He goes through the trial, at the close of which Argentina appears before Marcion, followed by a maid with a dish

of tempting meat : he instantly snatches the meat ; and, in sudden admiration of the virtue of Argentina, he as suddenly agrees to restore her husband to his throne, and to withdraw his forces.

Both tales (we may suspect them to be translations) are well told, allowing for the prolixity of some of the speeches, and both are decidedly in Greene's style : if not by him, they are an excellent imitation. Moreover, we here twice meet with a proverbial expression, which Greene introduces into another of his tracts, "*Planetomachia*," 1585, and which, being also found in the First Part of Henry VI., may still further connect him with that play. On page 16 of "*Orpharion*" we read, "She is a woman and therefore to be wone;" and on page 48 we have, "Argentina is a woman, and therefore to be wooed, and so to be won." The passage in Henry VI. Pt. 1, Act 5, sc. 3, we need hardly quote, but it is this : —

"She's beautiful, and therefore to be woo'd;
She is a woman, therefore to be won."

On page 20 we find an epithet, also in Shakspeare, but not absolutely peculiar to him. In *Mids. N. Dream*, Act II. sc. 2, we read of "the *childing* Autumn"; and Greene in the tract before us applies the same word to winter, in reference to the productiveness that follows its severity : "the *childing* colde of winter, makes the sommers sun more pleasant." Three pieces in verse are introduced, two of which appear to be original, but the third is imitated from Anacreon, perhaps the first time his Greek had put on an English dress : it begins : —

"Cupid abroad was lated in the night," &c.

The other two poems are entitled "*Orpheus Song*," and "*the Song of Arion*," and all three are in six-line stanzas. Arion's Song is much the best, and contains some smooth lines in praise of women.

GREENE, ROBERT.—A Quip for an upstart Courtier:¹

¹ Greene's "*Quip for an upstart Courtier*" is not only alluded to, but mentioned with the author's name, in the only epigram of any value by Richard Middleton of York, printed in London in 1608. Ritson, by mis-

Or, a quaint dispute between Velvet breeches, and Cloth-breeches. Wherein is plainly set downe the disorders of all Estates and Trades. — London Imprinted by John Wolfe, and are to bee sold at his Shop in Poules chayne. 1592. 4to. B. L. 24 leaves.

There were evidently three impressions of this tract in 1592, the year in which it first appeared : two are known, but of one, certainly the earliest, no copy has come down to our day : that was the edition in which the attack upon Gabriel Harvey and his two brothers was inserted ; it must have been recalled (though no authority, that we are aware of, mentions the circumstance) and, when the objectionable passage was cancelled, the tract was reprinted without it, as has been stated, twice in the same year, 1592. This, before us, is one of the copies of 1592 ; and another,

take, gives it the date of 1608, (Bibl. Poet. p. 279.) The epigram, naming Greene, is this :—

“Lucus th’ art chang’d ; thy voice (me thinks) is changing
By haunting female, and by often ranging
Into their forests : Yorke can witness rightly
To what Saints shrine thou palest devotion nightly.
For thee I scorne my eternising pen
Should range thee in the rancke of gentlemen,
But that I mean to shew by verse and art
What a proud foole, a painted asse, thou art.
The base dependant of a noble man,
If he can purchase but an old satten suit
In’s owne surmise hee’s straight a gentleman ;
But his opinion I can well confute :
For *Robert Greene* doth say, and wisely scan,
A velvet alop makes not a gentleman.
Then, this dependant, where so ere he passes,
Shall be esteemed amongst the rancke of asses.”

The only curious part of R. Middleton’s small volume relates to the performance of what the author calls “Christmas Plays” at York, not meaning the old religious Miracle-plays, but profane representations during the holidays at that season. Of one of the actors he says,—

“Jano is chang’d from a Christmas stage,
Whereon he plaid a lover that in rage
Did stab himself, unto a husbandman,” &c.

The book is full of gross misprints, such as “place” for *play*, “Nurse” for *Muse*, &c. The original is unique.

not the same impression, but with the same date, is at Bridge-water House, (see Cat. p. 131;) which of the two was anterior to the other it is perhaps vain to inquire, and, as there is no difference at all material between them, little would be gained, even if we could settle the point.

The gravamen of the charge against the Harveys was that they were the sons of a ropemaker at Saffron Walden; and according to Thomas Nash, in his "Strange Newes," 1592, it did not occupy more than "seven or eight lines," in Greene's "Quip for an upstart Courtier." This passage having been suppressed, all that is found in any extant copy regarding ropemakers is the following:—

"The Ropemaker replied, that honestly journeying by the way, he acquainted himself with the Collier, and for no other cause pretended. Honest with the Divell! quoth the Collier; how can he be honest whose mother, I gesse, was a witch, for I have heard them say, that witches say their praiers backward, and so doth the Ropemaker yearne his living by going backward, and the knaves cheefe living is by making fatall instruments, as halters and ropes, which divers desperate men hang themselves with."

In this there is nothing personally offensive to the Harveys, but we can easily imagine how the alteration of a few words may have made it so, especially when we bear in mind that at least two of the brothers dealt in astrology. It was Gabriel Harvey's resentment at what Greene had written and printed, only a short time before his death, that drew upon Harvey the vengeance of Nash, the friend of Greene, who survived him about eight years.

It is to be observed that Greene's name does not appear, as usual, upon the title-page, but it is subscribed to the dedication "To the Right Worshipful Thomas Burnabie Esquier."

Popular as this production was, and often as it is mentioned or alluded to by contemporaries, no edition of it is known between those of 1592 and 1606: the Rev. W. Dyce (Greene's Works, I. cvii.) was aware of none after 1592, until the year 1615.

It is reprinted in the Harleian Miscellany; and all that is now necessary more to say of it is, that Greene's claim to originality in the design, and indeed in the wording of some of his descriptions of persons, &c., is destroyed by the discovery of Francis

Thynne's humorous poem, "The Debate between Pride and Lowliness," which has been reprinted by the Shakspeare Society, and of which an account is given hereafter under THYNNE.

GREENE, ROBERT. — *Ciceronis Amor, Tullies Love*: Wherein is discoursed the prime of Ciceroes youth, setting out in lively Portraitures, how yong Gentlemen, that ayme at Honour, should leuell the end of their affections, holding the love of Countrey and friends in more esteeme, then those fading blossomes of beautie, that onely feede the curious survey of the eye. A worke full of pleasure, as following Ciceroes vaine, who was as conceited in his youth, as grave in his Age, profitable, as containing precepts worthy so famous an Oratour. Robert Greene. *In artibus Magister. Omne tulit punctum qui miscuit utile dulci.* — London, Printed for John Smethwicke, and are to be sold at his Shop in S. Dunstanes Church-yard, vnder the Diall. 1609. 4to. B. L. 40 leaves.

This popular but very affected performance went through at least ten editions; it was first printed, as far as we know, in 1589, and subsequently in 1592, 1597, 1601, 1609, 1611, 1615, 1616, 1628, and 1639. With regard to the style in which it is written, Greene admits, in his brief address "To the gentle Readers," (which follows the dedication to Ferdinando, Lord Strange, afterwards Earl of Derby, who died in 1594,) that he had "lost himself in improper words."

The preliminary matter is further remarkable for a copy of Latin verses by the famous Thomas Watson, who subscribes himself "of Oxon," while an "Hexasticon" is signed "G. B. Cantabrigiensis." English commendations, in verse, follow, by "Thomas Burneby Esquire," (no doubt the same person to whom Greene dedicated his "Quip for an upstart Courtier,") and by "Edward Rainsford Esquire," of whom nothing more is known.

The tract contains five English poems by Greene, together with some Latin verse and prose.

We may take this opportunity of mentioning, that several of this author's productions were entered at Stationers' Hall, and probably printed, some years before the dates of any extant editions. His "Myrrour of Modestie" was entered on 7th April, 1580;¹ his "Mamillia," Pt. I. on 3d Oct. 1581, and Pt. II. on 6th Sept. 1583; his "Gwydonius, the Card of Fancy," on 11th April, 1583; his "History of Arbasto," on 18th Aug. 1584; his "Farewell to Folly," on 11th June, 1587; and his "Penelopes Web," on 26th June in the same year. These facts were unknown to the editor of "Greene's Works," 2 vols. 8vo, 1831, and they are important because they prove that Greene was an author at an earlier date than has ever been supposed. He took the degree of B. A. at Cambridge, in 1578, and yet in the spring of the next year his first work, "The Mirror of Modesty," was entered for publication, though it did not come out until five years afterwards. The Rev. Mr. Dyce states, that the earliest of Greene's publications yet discovered is dated 1584, (p. xxxix.) This is certainly a mistake; for the first part of his "Mamillia" bears date in 1583, and had been registered at Stationers' Hall three years before.

GREENE, ROBERT. — Pandosto: The Triumph of Time.

Wherein is discovered by a pleasant History, that although by the meanes of sinister Fortune, Truth may bee concealed, yet by Time, in spite of Fortune, it is manifestly revealed. Pleasant for Age to avoyd drowsie thoughts, Profitable for Youth, to avoyd other wanton Pastimes, And bringing to both a desired content. — *Temporis filia Veritas.* — By Robert Greene, Master of Arts in Cambridge. — *Omne tulit punctum qui miscuit*

¹ This entry, as we have since ascertained, applies to Thomas Salter's small work with the same title. See SALTER, THOMAS, in which article we have duly noticed Greene's performance.

utile dulci.—London, Printed by T. P. for Francis Faulkner, and are to bee sould at his Shop in Southwarke, neere St. Margarets Hill. 1632. 4to. B. L. 27 leaves.

This edition of the novel on which Shakspeare founded his "Winter's Tale," shows that to a late date its original name was preserved, although it has been supposed that, after the first impression, the running title of "The History of Dorastus and Fawnia" had been substituted. There are some trifling variations between the wording of the title above given and of that of 1588, the date at which, as far as we know, the tract first appeared: "most" is omitted before "manifestly revealed"; and "avoyd" is repeated, in the second instance, instead of "eschue," which in 1632 was perhaps considered somewhat obsolete. The body of the story is the same in all the early reprints, allowing for difference of orthography. It is so well known that it would be merely a waste of space to say anything of it here.

It is strange that no copy of any impression exists between 1588 and 1607: only a single exemplar of the first impression has been preserved; and we can hardly suppose that nineteen years elapsed before "Pandosto" was republished. The truth, no doubt, is, that the earlier copies were destroyed by the multiplicity and carelessness of readers. It became a prose chap-book in 1735, if not earlier, under the title of "The Fortunate Lovers, or the History of Dorastus, Prince of Sicily, and of Fawnia, only daughter and heir to the King of Bohemia." At this date, Hugh Stanhope, who signed the preface, pretended to have translated it "from the Bohemian"; but he only modernized Greene's language, and fixed the period in pagan times. He also adopted Greene's much ridiculed geographical blunder, which Shakspeare did not attempt to correct.

With reference to this point the following extract from the Life of Lord Herbert of Cherbury is not inapposite. "His (Louis XIII.) favourite was Monsieur de Luynes, who in his nonage gained much upon the king by making hawkes fly at little birdes in his gardens, and by making some of these little birdes again catch butterflies. * * * How unfit this man was for the credit he

had with the king may be argued by this ; that when there was a question made about some business in Bohemia, he demanded whether it was an inland country, or lay upon the sea ? " Life of Lord Herbert, p. 134, edition of 1770. In 1760, "Dorastus and Fawnia" appeared in harmless verse, then also as a chap-book, with a repetition of the statement that the parties sailed to and from Bohemia, so little at any time was geographical accuracy in the story considered of importance.

GREENE, ROBERT. — Greenes Vision : Written at the instant of his death. Conteyning a penitent passion for the folly of his Pen. *Sero sed serio*. — Imprinted at London for Thomas Newman, and are to be sould at his Shop in Fleetestreete, in Saint Dunston's Church-yard. 4to. n. d. B. L.

As no author is known, we have necessarily put the name of Robert Greene at the head of the present article ; but it is not for a moment to be supposed that he wrote the tract. It is so rare that the editor of "Greene's Works" (2 vols. 8vo, 1831) could not obtain a sight of it, and we never heard of more than the copy we have employed.

The original publisher wished his readers to believe that it was penned by Greene, and that it related a vision with which he had been favored just before his death. Newman had put forth "Greene's Farewell to Folly" in 1591; but before the production in hand was written, Greene was certainly dead.¹ It has no date

¹ We suspect that Barnabe Rich was the R. B. (his initials reversed) who, in 1594, wrote and published "Greene's Funeralls." They came from Danter's press, who said that he had published the tract "contrarie to the Author's expectation." It consists of 14 Sonnets, as the writer calls them, with much license, as may be judged from the following, numbered "Sonnet X," and headed, —

"A Catalogue of certaine of his Bookes.

Camilla for the first and second part.

The Card of Fancie, and his *Tullies love*.

His *Nunquam sera*, and his *Nightingale*.

His *Spanish Masquerado* and his *Change*.

on the title-page or elsewhere, but we may be sure that it appeared very shortly after September, 1592. It is a tolerably successful imitation of Greene's style, both in prose and verse, and the intention of course was to lead buyers to believe that it was the very latest work of the popular but profligate author. It represents Greene as formally disavowing "The Cobbler of Canterbury," 1590; and it speaks of his "Never too Late" as "unfinished," when we know that two parts of the subject had been completed in 1590. It is possible that Greene, had he lived, intended to have added a *third* part; and third parts to very successful plays were then not at all uncommon.

Although the writer of "Greene's Vision," whoever he may have been, denies, as from Greene, the authorship of "The Cobbler of Canterbury," the poetry in both tracts is of a very similar character. Take, for instance, the following

"DESCRIPTION OF SIR GEEFFERY CHAUCER."

"His stature was not very tall;
Leane he was, his legs were small,
Hosd within a stock of red;
A buttond bonnet on his head,
From under which did hang, I weene,
Silver haire both bright and sheene.
His beard was white, trimmed round,
His countnance blithe and merry found.
A sleevelesse jacket large and wide,
With many pleights and skirts side,
Of water chamlet did he weare:
A whittell by his belt he beare.
His shooes were corned broad before,
His Inckhorne at his side he wore,
And in his hand he bore a booke:
Thus did this auntient Poet looke."

His *Menaphon* and *Metamorphosis*.
His *Orpharion* and the *Denmarke King*.
His *Censure* and his *Loves Tritameron*.
His *Disputation* and the *Death of him*
That makes all England shed so many teares:
And many more that I have never seene.
May witnes well unto the world his wit,
Had he so well as well applied it."

This is a curious, although a very incomplete, enumeration.

To this is added a pendent picture of John Gower, followed by a discussion between Chaucer, Gower, and Greene on the merits of some of the productions of the latter. Greene acknowledges his faults, and promises to amend both his writings and his morals, observing, —

"Onely this (father Gower): I must end my *Nunquam sera est*, and for that I crave pardon; but for all these follies, that I may, with the Ninevites, shew in sackcloth my hartly repentance, looke as speedily as the presse will serve for my *Mourning Garment*, a weede that I know is of so plaine a cut, that it will please the gravest eie, and the most preize care."

Greene's "Mourning Garment," here mentioned, was in fact in print nearly two years before the death of its author. He is supposed to have this interview with the two old poets in a dream or vision, and after they have vanished and Greene awakened, he thus concludes: —

"I felt horror in my conscience for the follyes of my penne, whereupon, as in my dreame, so awooke I, resolved peremptorilie to leave all thoughts of love, and to applye my wits, as neere as I could, to seeke after wisdom, so highly commended by Salomon: but howsoever the direction of my studies shall be limited me, as you had the blossomes of my wanton fancies, so you shall have the fruites of my better laboures.

"FINIS. Rob. Greene."

There are no fewer than seven pieces of rhyme in this production, one of them filling three pages, in short lines enumerating various classical authors who had applied themselves to the description and praise of love and lovers. Greene's "Mourning Garment" was entered at Stationers' Hall on November 2, 1590, but we do not trace in the Registers any record of "Greene's Vision."¹

¹ We have said nothing of Greene's productions reproving and exposing cheats and cony-catchers. Some of them, we are convinced, were not by him, but imputed to him by fraudulent publishers. Such is the case with the tract, first printed (as far as we know) in 1615, and several times afterwards, called "Theeves falling out, True-men come by their Goods." No name is given on the title-page of the earliest impression, and only R. G. subscribed to the dedication; but when it was reprinted by Henry Ball in 1617, he boldly placed "by Robert Greene" on the forefront, and there it continued afterwards. As the Rev. Mr. Dyce never saw the

GREY, MARY, &c. — A Letter of Mr. Casaubon. With a Memorial of Mr^{rs} Elizabeth Martin late deceased. Micah 7. 8, &c. — London, Printed by Nicholas Okes for George Norton. 1615. 8vo. 9 *leaves*.

This publication, which is unnoticed by bibliographers, consists chiefly of poems by Mary, Anne, and Penelope Grey, upon the death of their sister Elizabeth Martin. They are preceded by Casaubon's Letter mentioned on the title-page, and a translation of it subscribed "Isaacus Martinus, Germanus, fecit." It appears that the lady whose death is thus celebrated was of the Greys of Suffolk, and the little volume of nine leaves is dedicated to John, Bishop of Sodor, Sir Clement Throgmorton, and Sir John Repington, Knights. The lines subscribed "Mary" (*i. e.* Mary Grey) run more smoothly than those of her sisters Anne and Penelope, and the following is one of her stanzas : —

"Then banish hatefull Passion unto Hell,
That vailes with Cupids Scarfe the clearest sight,
And doth True Judgement from his Throne expell,
Circling with shades Heav'ns love-deserving Light,
Making Obscurity then Day more bright.
Disdaine this servile Yoke of base Subjection,
For drossie Earth deserves not thy Affection."

GRISELDA, PATIENT. — The Pleasant and sweet History of patient Grissell. Shewing how she from a poore man's Daughter, came to be a great Lady in France, being a patterne for all vertuous Women. Translated out of Italian. — London, printed by E. P. for John Wright, dwelling in Gilt-spurststreet at the signe of the bible. 1640. 8vo. B. L. 12 *leaves*.

The above title-page (from which the date and part of the last line are nearly cut away) is preceded by a sort of half-title on

edition of 1615, we copy the imprint, — "Imprinted at London for T. G. and are to be sould by R. Marchant at the Crosse in Pauls Church-yard. 1615." It is in 4to. B. L. 22 *leaves*.

another leaf, headed "The History of the Noble Marques," and underneath it a woodcut (repeated on the general title-page) representing "the noble Marquis" hunting a buck, and gazing at patient Grissell, who sits spinning at her cottage-door. At the back of this half-title is a woodcut of Queen Elizabeth, wearing her crown and bearing her sceptre. At the back of the general title is another woodcut of some great lady walking, followed by two attendants. The text of this tract, or more properly chap-book, begins on A 3, with "Chapter I. How, and in what place the Noble Marquesse was dwelling."

The story is divided into eleven chapters, the two first and the two last being prose; the rest, with some verbal and literal changes, is the same as a broadside called "An Excellent Ballad of Noble Marquess and Patient Grissell. To the Tune of, *The Brides Good-morrow*," &c. It was "Printed by and for Alex. Milbourn, in Green-Arbor-Court in the Little-Old-Bailly." From the tune we may see that the composition of this ballad was posterior to "The Brides Goodmorrow" in "Roxburghe Ballads," 1847, p. 60. We apprehend that the broadside ballad preceded the chap-book before us, and that the prose, at the commencement and conclusion of the latter, was added merely to give an appearance of novelty to Wright's publication. The broadside of Alex. Milbourn was doubtless itself a reprint from a much older original, which had come out anterior to the demise of Queen Elizabeth, and before the play by Dekker, Chettle, and Haughton, published in 1603, was performed in 1599. (See "Henslowe's Diary," printed by the Shaksp. Society, pp. 96, 162, &c.)

The same remarks, as to age, will apply to a quarto tract on the same story, of which no other copy seems known but that before us bearing date in 1619. It is entirely prose, excepting two couplets on the title-page, which runs in these terms:—

"The Antient, True and Admirable History of Patient Grissell, a Poore Mans Daughter in France: Shewing, how Maides by her example in their good behauiour may marrie rich Hosbands; And likewise, Wives by their patience and obedience may gaine much Glorie. Written in French. And

Therefore to French I speake and give direction,
For, English Dames will live in no subjection.

But, now Translated into English. And

Therefore say not so. For, English maids and wives
Surpasse the French in goodness of their lives.

At London, Printed by H. L. for William Lutter; and are to be sold at his shop in Bedlem, neere Moore-Fields. 1619.”¹ It consists of sixteen leaves in closely printed B. L., and is divided into ten chapters with separate headings.

Besides those already noticed, there are three other woodcuts in the chap-book of 1640, but they have only the most general, if any, relation to the incidents of the story, and were, perhaps, such as the printer happened to have by him. The two introductory chapters merely inform the reader of the rank and situation of the parties, and are in fact not at all essential to the intelligibility of the verse portion of the narrative. The same may be said of chapters ten and eleven at the end, one of which gives an account of a great feast made in celebration of the union of the parties, and the other is entitled, “The Authors perswasion to all Women in Generall.” As a specimen of the homely verse we select one stanza from chap. 6, headed, “Of the great sorrow that Patient Grissel made for her Children.”

“She tooke the Babies,
Even from the nursing Ladies,
 betweene her tender armes:
She often wishes,
With many sorrowfull kisses,
 that she might ease their harmes.
Farewell, farewell,
A thousand times my children deare:
 never shall I see you againe!
'Tis long of me,
Your sad and wofull Mother here,
 for whose sake both must be slaine.
Had I been borne of royall race,
You might have liv'd in happy case;

¹ Since this was written we have been favored with the sight of a copy dated 1607 (printed by E. Allde), but even that could not be the earliest impression.

But you must dye
 for my unworthinesse!
 Come, messenger of death (quoth she)
 Take my dearest Babes to thee,
 And to their father
 my complaints expresse."

The lines are here divided to suit the narrowness of the original page, but in "The Bride's Goodmorrow," to the same tune, in the "Book of Roxburghe Ballads," 4to, 1847, it was not necessary to make them by any means so short.

GROVE, MATHEW. — The most famous and Tragicall Historie of Pelops and Hippodamia. Whereunto are adjoyned sundrie pleasant devises, Epigrams, Songes and Sonnettes. Written by Mathewe Grove. — Imprinted at London by Abel Jeffs dwelling in Forestreete without Creeplegate, neere unto Grubstreete. 1587. B. L. 8vo. 72 leaves.

The fable of Pelops and Hippodamia occupies the first five-and-forty pages of this volume, and the incidents are employed with little ingenuity and no fancy. The versification is in alternate lines of twelve and fourteen syllables, without variety, excepting when the author inserts the supposed "Proclamation" of Œnomaus challenging all comers. It runs thus prosaically: —

"If there be any wyght that myndes to trye
 By course of charets on the fieldish playne,
 And eke before the route of chyvalry
 Worthy seeme to have reward for payne,
 It stayes the wyll of Onomaus grace
 That they approch within these thyrti dayes
 Unto the Court, where they shall finde in place
 Hymselfe sole prest to try in these assayes
 Gaynst commers all; and who so vanquisht is
 On fyeld by hym shall soone then lose hys lyfe:
 But who so overrunnes the king, with blisse
 Shall espouse Hippodamia to his wyfe:
 And furthermore the Realme for to enjoy,

After the death of Onomaus king,
 To hym without disturbance or anoy
 Of any man, and to his chyldren after hym."

What succeeds is a favorable specimen, introducing the contest between Enomaus and Pelops :—

"The King as cheefe and chalenger first marcheth on the waye,
 With all the crue of noble men him after in araye;
 Some wyth theire helmes besette with plumed fethers hye,
 Some on theire horsess heades for shewe doe put the like, perdie,
 Which waveth with the winde: the thirde but in degree
 Doth Pelops ryde in perfect hope, but none so brave as he.
 The charrets make a cheereful shewe: the trumpets sounde woulde
 move

The heart of anie wight, yea sure, the verie goddes above.
 So shrill a note with puffed cheekes those men with breth doe sounde,
 That from the earth it flyes to skies, from skyes agayne to grounde.
 The horses eares are flide with that, they snort, and staring stand;
 They prauncing jette to shew themselves which best might tread the
 land.

But Hippodame, whose face hath set each heart on flamed fire,
 Doth follow now with troupes of dames in sad and blacke attire:
 Not as she went the prize to see with joy, or to behold,
 But as though that she went to mourn. Oh, wight of perfect mould!"

The "Epigrams and Sonnets" begin on the reverse of sign. D iii, and consist chiefly of love-poems, addressed, as far as we can now judge, to imaginary objects. The titles of some of them are imitated from the "Songs and Sonnets" of the Earl of Surrey, Sir Thomas Wyat, &c.; but, although much later in date, they are greatly inferior in sentiment and language, to say nothing of higher qualities. Most of these are in fourteen-syllable lines, but others in heroic couplets, stanzas, and lyrical measures. The following is the opening of a poem thus entitled: "The lover being denied, yet singeth this song, being constant, with hope to obtain hir at the last that may reward him for his paine":—

"Though surging seas do compasse me
 Of carking cares on every side,
 Yet trust I once to range more free,
 And to the joyfull valley glide;
 And eke the wight for to obtaine
 That may release me from my payne.

"Though she sayes nay to my request,
 And doth deny my true desire,
 Disdayning aye to breed my rest,
 Whereby I freeze amid the fire,
 Yet trust I once for to avart
 This stubborne sternnesse from her hart."

In the subsequent "the lover writeth in praise of his Ladie, wherein he doth compare hir to a Laurel tree that is alwaies greene": it is in a form of versification of which the author does not seem to have been very fond — ten-syllable alternate rhyme: —

"Like as the Bay that bears on branches sweet
 The laurel leaf that lasteth alway greene,
 To change his hue for weather dry or weest,
 Or else to lose his leafe is seldome seene:
 So doth my deare for aye continue still
 As faythfull as the loving Turtle dove,
 Rewarding me according to my will
 With faithfull hart for my most trustie love.
 And sith the time that we our love began
 Most trustie she yet hath endured aye,
 And changeth not for any other man,
 So constant she of fayth in heart doth stay
 Wherefore unto that tree I hir compare
 That never loseth leafe; no more doth she
 Lose tried trueth, how ever that she fare,
 But alwayes one by love in hart to me.
 Then boest I on this branch of Bayes most pure,
 Sith that so sweete I finde it at my hart,
 And love while that my life shall aye endure,
 And till that death our bodies two shall part."

Here and there Mathew Grove makes an attempt at humor, but without any talent for it. The subsequent is quoted principally because it shows that a still common jest was current two hundred and fifty years ago: —

"A perfect tricke to kill little blacke flees in ones chamber.

"Take halfe a quart of barly graine,
 A quart of strongest beere,
 And boyle withall in earthen pot
 A pint of water cleere,

Till all these three consumed be
 To ounces twelve or lesse,
 And then the place, to which you will
 These fleas in heaps to presse,
 Anoynt with that: this water hath
 In it this vertue raw,
 That all the fleas will thither come.
 Then take a slender strawe,
 And tickle them on the small ribs,
 And when you see one gape,
 Thrust then the straw into his mouth,
 And death he ne shall scape."

Respecting the author, nothing whatever is recorded. His poems were edited by a person of the name of R. Smith, into whose hands they fell by chance; and, in the dedication to Lord Compton, he says, after alluding to the preservation of Moses, —

"So I by chaunce this Pamphlet here
 Dyd save sometime from water cleere,
 And tooke it up and brought to light
 To be defended through your might;
 And so your Honours favor finde
 According to the Authors minde.
 Foure yeere and more I did him nurse,
 Although no whit it cost my purse * * *
 Th' auctor, sure, I doe not know,
 Ne whether he be high or low,
 Or now alive, or els be dead."

It is evident, however, from "the Author's Epistle" which follows these lines, that he had put the whole volume into a shape adapted for publication. He says, "I stooode in doubt whether I were better presume to publish this my travail, or in covert wise to keepe it close: at length I assured my selfe, although it would bring but little pleasure to the Readers if it were published, yet lesse would it be to any man if I kept it close." This is subscribed "Mathew Grove." The work is of extreme rarity, one other copy only having been preserved, which passed through the hands of Ritson. (See Bibl. Poet. 228.) It seems not improbable, from the style, that the poems had been written some considerable time before they were published; and Smith, as we have seen above,

states that, after he found them, he kept them by him four years and more. At the end is "Finis M. G.," with a repetition of the imprint. The last page is filled by the device of the printer, Abel Jeffes. We have met with no mention of Grove in any author of the time, and he gives no information himself.

GUILPIN, EDWARD. — *Skialetheia. Or a Shadowe of Truth, in certaine Epigrams and Satyres.* — At London, Printed by I. R. for Nicholas Ling, and are to be solde at the little West doore of Poules. 1598. 8vo. 34 leaves.

The authorship of this small volume is ascertained by certain quotations from it in "England's Parnassus," 1600, to which the name of Edw. Guilpin is subscribed. Nothing is known of him beyond the fact that he wrote some verses prefixed to Jervis Markham's "Devoreux," in the year preceding the appearance of his own work. Francis Meres, when he published his *Palladis Tamia*, in the autumn of 1598, mentioned "Skialetheia," which had come out just previously, but did not give a hint as to the writer. Whenever "Skialetheia" has hitherto been spoken of, it has been treated as anonymous.

We are only aware of the existence of two complete copies, one in the Bodleian Library, and the other in that of the Earl of Ellesmere. In 1843 the late Mr. Utterson reprinted it, but only struck off sixteen copies, to which we shall recur presently.

The first thirteen leaves of the original are occupied by seventy epigrams of various merit, not a few of them being directed against living or dead authors. Thus, upon Thomas Deloney, the ballad-poet, who generally made public executions the subject of his verses, we read: —

"Like to the fatall ominous Raven, which tolls
The sicke man's Dirge within his hollow beake,
So every paper-clothed post in Poules
To thee (Deloney) mourningly doth speake,
And tells thee of thy hempen tragedie.
The wracks of hungry Tyburne nought to thine

Such massacre's made of thy balladry,
 And thou in griefe for woe thereof must pine:
 At every streets end Fuscus rimes are read,
 And thine in silence must be buried."

By Fuscus, Guilpin means John Marston,¹ whose severe satires were at that date extremely popular. Epigram 24 is directed against him: —

"When Fuscus first had taught his Muse to scold,
 He gloried in her rugged vaine so much,
 That every one came to him heare her should,
 First Victor, then Cinna; nor did he grutch
 To let both players and artificers
 Deale with his darling, as if confident
 None of all these he did repute for lechers,
 Or thought her face would all such lusts prevent.
 But how can he a bawdes surname refuse,
 Who to all sorts thus prostitutes his Muse?"

Guilpin only seems to use real names where he can do so with impunity, as in the case of Gue, a low comedian of some note, who is addressed in this style: —

"Gue, hang thyself for woe, since gentlemen
 Are now growne cunning in thy apishnes;
 Nay, for they labour with their foolishnes
 Thee to undoe. Procure to hang them, then:
 It is a strange seeld seene uncharitie
 To make fooles of themselves to hinder thee."

Gue is mentioned as an actor, with Cokely and Pod, in Ben Jonson's 129th epigram, addressed "To Mime." "Seeld seen" is of course *seldom* seen, akin to Shakspeare's "seld-shown" in

¹ If Fuscus mean Marston, the E. G. to whom Marston addresses his *Satyra nova*, in his "Scourge for Villanie," can hardly mean Edward Guilpin, and we must look for some other owner of the initials. Marston's satire opens thus: —

"From out the sadnes of my discontent,
 Hating my wonted jocund merriment
 (Onely to give dull Time a swifter wing)
 Thus, scorning scorn of idiot fooles, I sing."

"Coriolanus," Act II. sc. 1. Some of the epigrams are of a kind more generally applicable, as that to Cornelius, ridiculing the manners of the young fops of the day, and beginning: —

"See you him yonder, who sits on the stage
With the tobacco-pipe now at his mouth?
It is Cornelius," &c.

The Satires, which fill all the later portions of the book, are six in number, besides a *Preludium*. They may all boast of a certain degree of cleverness and acuteness, affording, in some places, curious pictures of the manners of the time. Guilpin's animosity to Marston and Hall (who is also struck at with some success) seems to have arisen out of the fact that they preceded him in this department, and obtained great popularity. We take a specimen from Satire V., which may remind the reader of Churchill; and here again Guilpin has another blow at poor Gue: —

"Oh, what a pageant's this! what foole was I
To leave my studie to see vanitie!
But who's in yonder coach? my lord and foole,
One that for ape-tricks can put *Gue* to schoole.
Heroicke spirits true nobilitie,
Which can make choyce of such societie!
He more perfections hath than y' would suppose:
He hath a wit of waxe, fresh as a rose:
He plays well on the treble Violin;
He soothes his lord up in his grossest sin:
At any rimes sprung from his lordships head,
Such as Elderton would not have fathered,
He cries *Oh rare, my lord!* he can discourse
The story of Don Pacolet and his horse
To make my lord laugh — swear and jest
And with a simile non plus the best."

All are written in the same spirit, and with the same spirit; but in his sixth satire the author takes occasion to mention Chaucer and Gower, afterwards praises some of his contemporaries, naming Spenser, Daniel, Markham, Drayton, lamenting the untimely loss of Sidney; and not naming Marston, but at the same time acknowledging that Fuscus was applauded by the world.

We have spoken of the late Mr. Utterson's very limited reprint

of "Skialetheia" in 1848: he intended of course to do a service to our early literature, but he most unluckily employed persons to transcribe, and to print, who made such egregious blunders that the result of their labors is worse than worthless. We may point out two gross errors in the sixth satire, not in the way of complaint, but of regret. Thus for Guilpin's "vertue-purged soule," Mr. Utterson printed "*nature*-purged soule," and for "some mault-worme, barley-cap," he has printed "*mouth*-worme, barley-cap." In another part of the little volume he has "*bucher* dialect" instead of "livelier dialect," "*teaching* love's glorious world" for "scorching love's glorious world"; and in an epigram we have quoted, "every paper clothed *poet* in Poules" instead of "every paper clothed *post* in Poules," referring to the bill-beplastered pillars. He has also *common* for "cannon," *jests* for "jets," and *poultry* for "peltry," with various other errors, arising merely from having trusted too much to persons who were, perhaps, not so incompetent as careless. Mr. Utterson afterwards became so well aware of the defects of some of his reprints, that he corrected obvious blunders with his own pen; but this remark does not apply to Guilpin's "Skialetheia."

HABINGTON, WILLIAM. — Castara. The first part &c. — London, Printed by Anne Griffin for William Cooke &c. 4to. 1634. 44 *leaves*.

This is the first edition of a collection of poems deservedly admired for their purity and grace, rather than for their force or originality. The second edition was published in the next year, and the third in 1640. They are preceded by an address of five pages, headed "The Author," but Habington did not put his name to the volume. When he remarks of English poetry in general, "she hath in her too much air and (if without offence to our next transmarine neighbour) she wantons too much according to the French garb," he is referring to the poetry which had made its appearance within about ten years before he published "Castara." The "second part," hardly as good as the first, begins upon sign. G 8.

Castara was Lucia, the daughter of Lord Powis, and she became Habington's wife. The year of their marriage is not known, but in one of his poems, as they appeared in the third impression, Habington speaks of Lucia as Castara. He was a Roman Catholic, was born on the day of the Gunpowder Plot, and died in his forty-ninth year.

HAKE, EDWARD. — *Newes out of Powles Churchyarde.* Now newly renued and amplified according to the accidents of the present time. 1579. and otherwise entituled syr Nummus. Written in English Satyrs. Wherein is reprooved excessive and unlawfull seeking after riches, and the evill spending of the same. Compyled by E. H. Gent. Seene and allowed according to the order appointed. Horatius.

Aetas parentum pejor avis tulit

Nos nequiores mox daturos

Progeniem vitiosorem.

Well get thy goods and spend them well;
well gotten keepe the same.

Beware of hoorde, hoorde hate doth bring,
and vile reprochfull name.

Non mordet qui monet,

Non vulnerat, sed sanat.

[Colophon] Imprinted at London by John Charlewood, and Richard Jhones. 8vo. B. L. 64 leaves.

There is no more rare or more curious work than this in our language. Only a single copy of it is known, (that we have used,) and, although mentioned by later bibliographers, it was unknown to Ritson, and nobody has yet pretended to give a notion of its contents. We shall do so in more detail than usual.

On the title-page, which in the middle of it is dated 1579, we are told that it was "newly renewed and amplified," by which we are to infer that it had come out earlier; and the author elsewhere states that it had been printed twelve years before, though

we are aware of no other trace of it. In more than one place it speaks of 1579 as the date at which, at all events, certain portions were composed. On the back of one of the early pages we have a woodcut of the Earl of Leicester's crest, the Bear and ragged Staff, with the date of 1579 under it, and these lines:—

“The Beare doth beare me now in hand,
that Noble is thy race:
The vertues of thy worthy minde
shewe forth the gifts of grace.”

Elsewhere we learn that the author was then Under Steward of Windsor, and we may conclude that the place had been given to him by the Earl of Leicester, his patron. There is no doubt that Hake had been brought up to some branch of the legal profession, probably as a solicitor, and that he had had no great success.

His dedication is to Lord Leicester, “high Stewarde of her Majesties Burrow of new Windsore,” in six six-line laudatory stanzas, where Hake claims that in his work—

“He sets to vew the vices of the time
In novell Verse and Satyrs sharpe effect,
Still drawne along and pend in playnest rime,
For sole intent good living to erect,
And sinne rescinde, which rifely raignes abroad
In peoples harts, full fraught with sinfull load.”

In a prose address “to the gentle Reader” he informs him that when the work was originally published in 1567 he was, as it were, “in his childishe yeares,” since which he had put forth other pieces, and, though he did not repent them, he wished he could have revised them. These were his “Touchstone for this time present,” 1574, and his “Commemoration of the Reign of Q. Elizabeth,” 1575, with perhaps some others that have been lost. After mentioning his studies in the Inns of Chancery, he adds,—

“But touching this my booke, I have not abridged it of any one Satyre that was in the first edytion thereof; neyther have I added unto it any other whole Satyr: but I have enlarged here and there one, and have corrected the whole booke in many places. I confesse I could have been wylling to have increased the number by ij or iij Satyrs at the least: namely of undershrieves and bayliffs one; and of Informers and Sompners or Apparitours other two.”

Joannes Long, *Londoniensis Minister*, has ten Latin hexameters and pentameters in praise of Hake; and in some English lines "to the Citie of London" the same clergyman makes the following curious enumeration of Hake's earlier literary performances:—

"A great conquest of sinne hath made
a Student, Edward Hake.
O London! learne for to beware;
from sinne arise and wake.
Of wanton Maydes he did also
the slights of late detect:
Learne to be wise, and looke to them,
the worst always suspect.
Hee hath redusde to vulgare tongue
the Imitation true,
And following of our Captaine Christe,
good living to renue.
A Touchstone for the present tyme
hee eke set forth of late,
Wherein the ruynes of the Church
with zeale he doth debate.
A brief memoriall of our Queene,
and of her blessed raigne,
He also wrote in dewe discourse,
first once, and then againe.
At length these Newes are now come forth,
wherein thy sinnes he shoves.
Repent (therefore) and call for grace
of God eche thing that knowes."

Hence we see that Hake's "Commemoration" had gone through two impressions before 1579. We know that his translation of Thomas à Kempis was printed in 1568; and his tract "of the slights of Wanton Maids" seems thus alluded to by George Turberville in his "Plaine Path to perfect Vertue," 1568, a quotation which also shows that the work before us had first come out anterior to that date:—

"I neither write the Newes of Poules,
Of late set out to sale,
Nor Meting of the London Maides,
For now that fish is stale."

The fact is, that "A mery metynge of Maydes in London" had

been entered by H. Denham in 1567, and an answer to it, under the title of "A letter sente by the Maydes of London to the vertuous Matrons," was registered in the same year. Their popularity perhaps induced Turberville to say that the "fish" (i. e. *Hake*) was then "stale."

Reverting to Hake's "News out of Paul's Churchyard," we may add that in some stanzas "to the carping and scornfull Sicophant," the author abuses the books of "vain jests to stir up filthy game," by which some writers then made money; alluding, among others, we may be sure, to "The Merry Jest of the Widow Edyth," which had come out in 1578, if not to "Gill of Brentford's Testament,"¹ published somewhat earlier, both productions extremely gross, and not less popular. Hake's preliminary matter occupies eight leaves, and then we arrive at "The first Satyr," which, like the others, consists of a dialogue between Bertulph and Paul, as they walked in the aisle of the cathedral. The latter complains that Sir Nummus had taken up his abode, not with industrious and conscientious ministers, but with bishops, deans, &c. Such is the sole topic of the first satire; and the second relates to the miseries of suitors in courts of justice, to the corruption and partiality of judges, and to the greediness of counsel and attorneys. He says of them very boldly, —

" Their princely Places stately bee,
their houses buylt for aye;
Their turrets up alofte are raysde;
foundations deepe they laye.
So thus (no doubt) and farre more yll
they let Syr Nummus wagge,
Reserving still some mightie masse
to rust within the bagge.
And here you see what wayte they laye,
and eke what wayes they use
To get this pelfe; and gotten, see
how they the same abuse."

¹ The following lines by L. P., i. e. Laurence Price, in praise of Martin Parker's "Harry White his Humour," 8vo, printed about 1640, shows how long the celebrity of this coarse and vulgar production survived: —

" The author in a recompence
to them that angry be,
Bequeaths a gift that's cal'd
Old Gillian's legacie."

Such free speech could hardly have been welcome to Hake's patron, or to the great generally; yet he goes through different professions in the same fearless spirit, and his third satire is devoted to the tricks and practices of physicians. He narrates a hot dispute for precedence between a Doctor of Medicine and a Doctor of the Law, which is at length referred to the Pretor: —

“The Pretor, when he heard the dolts
 contend about a straw,
 Was soone content to judge the same;
 and askte the man of Law,
 Who went unto the Gallowes first,
 the hangman or the thiefe?
 Who foremost was of both them two,
 and which was there the chiefe?
 The hangman, quoth the Lawyer tho,
 for he doth kill the man:
 The hangman he must go before,
 the thiefe must follow. Than,
 Quoth Pretor; harke! this is my minde,
 and judgement in the case:
 Phisition he must go before,
 and Lawyer give him place.”

The next satire, the fourth, is very discursive, for from the abuses of apothecaries and surgeons, Hake wanders to the Sump-
 tuary Laws then in force, and complains that

“Varlets vaunt about the streets
 lyke men of high estate,
 Their hosen strowting forth with silcke,
 and plumes upon their pate.
 The Raskalles now must roame abroade
 lyke men of honest port,” &c.

And of citizens he says, —

“And so (forsooth) his wife must have
 prepared out of hand,
 Gaye garments of the finest stuffe
 that is within the land:
 She must have Partlet, Square, and Lace,
 with chaine about her neck;
 She must have costly kinde of chaunge,
 and all things at her beck.”

Hir Daughter also must be clad
 well, lyke a Ladies feere,
 And all to walcke about the streate
 with hir true Lover deare."

In the fifth satire Hake uses rather a fine compound epithet, as applied to Death:—

"Let wearish wimpled age grow on,
 let head be hoarie white,
 And olde be thou: yet at the last
 black-winged Death will strike."

Death with Hake was no mere unpoetic skeleton. He then directs his attack against extravagant bankrupts, observing that

"In brave arraye they bring them selves
 into Cook Lorrels Barge;"

and exclaiming,—

"O, where are Matrones now become?
 O, where are Husbands grave?
 Where are the Wives that tooke such care
 their honesty to save?
 Would Matrones walcke, or Wives discreet,
 with silver shining browes
 From streate to streate? No; rather they
 would keepe within their howes."

In this division Hake draws an excellent, though not very novel portrait of a young town-gallant, who, left rich, is lived upon by his sharking companions, and at last reduced to beggary and the road:—

"He keepes the high way side (perchance)
 to lyve by theft and spoyle,
 Till Tyborne twitch him by the neck,
 and hangman give the foyle."

Here he intermingles pious invective, and especially inveighs against unlawful sports, asking,

"What else but gaine and money gots
 maintaines each Saboth day
 The bayting of the Beare and Bull?
 what brings this brutish play?"

but he says nothing against theatres, and theatrical performances, in 1579 given on Sundays at two regular playhouses, besides

various inn-yards converted into places for such representations. The above might be a part of the work as published in 1567, some years anterior to the construction of the Curtain and Theatre in Shoreditch.

The sixth satire is, among other points, a protest against the use of St. Paul's Cathedral as a place of assignation and conversation, even during prayer: this is the more singular, because the whole of the discussion in which Bertulph and his companion are engaged takes place within the church. Here Hake twice speaks of "the Papist's walk," and of "the Roman Catholic's walk," in the south aisle, and mentions the death of Stukeley; which fixes the date of this part of the work after August 4th, 1578, on which day Stukeley was killed in the battle of Alcazar. The following lines seem to refer to two dramatic pieces, one called "the Sackfull of News," and the other, "a Knack to know a Knave," but the allusions may only be general:—

"Great Sacks of Newes are poured forth
in that same worthy walke,
And Knavish Knackes are there devise,
whilst that they stately talk."

According to Henslowe's "Diary," (p. 28,) the comedy of "a Knack to know a Knave" was a new play in June 1592, so that it could hardly have been meant by "Knavish Knackes"; but the "Sackfull of News" was in existence as a drama in 1557. (See Hist. Engl. Dram. Poetry, I. 162.) As to the first, however, the following note by Hake, in his margin, appears almost decisive, unless indeed, as is not improbable, there was a preceding work with nearly the same name:—"Have you not seene the Knack to knowe Knaves by, compiled by many Knaves?" Perhaps Henslowe's "new play" was only a revival with large additions.

Satire vii makes an onslaught upon bawds, one of whom he seems to particularize:—

"For gaine, for gaine, olde mother B.
how shée still lympling lumps,
And proddes about with awkward pace
unto her beastly haunts."

Here for "lumps" we should perhaps read *flaunts*. Hake

dismisses this subject, promising to write another book with fuller information, and then diverges to brokers who advance money to spendthrifts, making part of it consist in goods, which the borrowers are inevitably obliged to sell at a loss.

In fact, he pursues the same topic in his eighth and last satire, which he delivers in his own name and person (forgetting Berthulph and Paul), against covetousness and usurers, by whom he had doubtless been a sufferer. He offers little or nothing new; but we give the conclusion, obviously intended to be very forcible and fatal:—

“But I will tell thee, Cormorant,
thou fell and egre droane,
Eche pennie shall accountaunt be
which thou has let in loane.
And though as now the law be thine
to lay beneath thy foote,
Yet then the furies by decree
shall rend thy hart at roote:
When as the libell of thy lust,
and bayliwick abusde,
Shall thee condempne to Limboe pit,
and scalding lake confusde.”

At the close he seems to have been seized with a fit of remorse, or apprehension, and in five six-line stanzas assures his readers that he means to exempt from his reproof all worthy Judges, Magistrates, Physicians, Lawyers, Merchants, &c., observing,

“I mean, I touch, I quip no private man
For hate, ne spite, since first my worke began.”

The whole ends with eleven prose pages headed as follows:—
“Gentle Reader, for the fillinge up of emptie pages, this letter, written by the Author to his friende lying at the point of death, is inserted.” It is merely a pious exhortation, which perhaps his “friend at the point of death” had not time to read. Whatever may be said of the rest, Hake was determined to give his work a pious conclusion, and thus to secure the good will of the Puritans.

HAKÉ, EDWARD. — Of Golds Kingdome and this unhelping Age. Described in sundry Poems intermixedly placed after certaine other Poems of more speciall respect. And before the same is an Oration or speech intended to have been delivered by the Author hereof unto the King's Majesty &c. — Imprinted at London by John Windet dwelling at Paules Wharfe, at the signe of the Crosse-keyes, and are there to be sold. 1604. 4to. B. L. 33 leaves.

There is a long review in "Restituta," (III. 268,) of this, apparently, the latest work of the writer, Edward Hake, the subject of our preceding article. This review contains various errors, generally of little importance; but it omits even to mention the piece in the volume before us, which is unquestionably better worth reading than anything else extracted. It is written with great ease, spirit, and cleverness, and the subject is one which was so great a popular favorite, that, anterior to Hake's attempt, three versions at least had made their appearance in English: 1. In prose, in Painter's "Palace of Pleasure," 1556. 2. In "the Forest of Fancy," 1579. 3. As a broadside, twice printed by Richard Jones about the year 1585. Hake's Apologue (originally, of course, from *Æsop*) is as follows: —

"Trust to thy selfe, and not to thy friends or kinsfolkes.

"The mother Larke that nested on the ground

With all her brats, her little birds, about her,
Abroad she flew where victuals might be found,
But ere she went, because she did misdoubt her,
That in her absence something might be sayd
For cutting downe the corne wherein she stayd;

"She therefore thus gan speake unto them all.

My birds (quoth she) this crop doth ripe apace,
And in mine eye doth for the reapers call,
Who, when they come, will you and me displace;
And more then that, our lives they will invade,
Unlesse in time we seeke some other glade.

"And yet to leave our soyle before we need

Full loath I am: my mind, therefore, is this;

That when you heare the owner come, take heed
 What words he speakes, and what appointed is
 For felling of this field, the time and manner how.
 Looke well untoot, and so I leave you now.

"No sooner gone but comes the farmer thither,
 And thus he spake aloud unto his man.
 Sirha (sayd he) you see this goodly weather;
 Get reapers; go with all the speed you can:
 I trow my neighbours will not say me nay,
 Request them all, and tell them what I say.

"The selfe same night, when mother Larke came in,
 The silly birds, with low and fearefull voyce,
 Related all. Tush! tush! (quoth she) a pin:
 If maister farmer make no better choise
 Then neighbours helpe, this field will not go downe.
 Neighbours will helpe themselves throughout the towne.

"Next morning, when she was to go againe,
 The like precept and charge she left behind.
 At noone the owner came, but all in vaine;
 His neighbours sycles no where could he find.
 All chafing then, he cald unto his man,
 Who sayd, that they would come, but knew not whan.

"Well, well (quoth he) Ile trust no neighbours aid:
 Go now to such, my cousins and my kin,
 I know with them this matter will be waide,
 And here to morrow let them all begin.
 This fearfull summons, when the dam returnd,
 The little larkes declar'd, and then they mournd.

"Not this (quoth she) as yet shall make us flie.
 Will kinsfolkes helpe? No, no; they'le helpe themselves;
 And therefore yet awhile here will we lie.
 Cease, therefore, cease your moane, you whimpring elves,
 And marke to morrow, when he comes againe,
 What he gives forth, and how he doth complaine.

"The morrow came, and (as he did before)
 The owner of the field return'd; and finding none
 About the corne, Lord! how he swet and swore
 For being told of kins excuse, and how each one
 Was faint and cold, and stood upon delay.
 He fumde and fretted, and in fine did say,

"That he no longer neighbours, kinred, nor
 Ought, save himselfe, thenceforth would trust unto:
 And, therefore, now (quoth he) to cure this dor,
 Do thou therein as I shall bid thee do.
 Tomorrow morning call my men together,
 And with their harvest weapons bring them hither.

"Those newes at night, when beldam came to neast,
 The birds did tell, as they had done before.
 Yea, now (quoth she) this matter is increast;
 For after this, delayes must be no more.
 This night with speed we must go change our seate;
 And so she did with paines and travell great.

"And now to show the morall of this tale.
 A Larke that neasted in another's ground,
 Not fenset about with hedge, nor ditch, nor pale,
 Did yet abide a twice most dolefull sound
 Of kin and neighbours coming to the place,
 And when she saw that alfred was the case,

"And that the owner of the field would come,
 And send his servants on the morrow day,
 Then thought she time to leave that borrowed roome,
 And with her young ones thence to pack away.
 Such is the case of all men that do lay
 Their hope of helpe in kinred or in frend;
 For such a one lies helples in the end."

This is undoubtedly clever, but the enforcement of the moral may almost be considered surplusage; and the author of the broadside ballad, twice printed by Richard Jones, Arthur Bour or Bourcher, concludes much better and briefer:

"God send her lucke to shun
 Both hauke and fowlers gin,
 And mee the hap to have no neede
 Of friende, nor yet of kin."

HALL, JOSEPH.—*Virgidemiarum*, Sixe Bookes. First three Bookes of Tooth-lesse Satyrs. 1. Poeticall. 2. Academicall. 3. Morall.—London Printed by Thomas Creede, for Robert Dexter. 12mo. 1597. 97 leaves.

Bishop Hall, the author of these satires, thirty-five in number, claims, in a "Prologue" prefixed to the three earliest books, to be "the *first* English Satirist." This assumption may be disputed on behalf of Sir Thomas Wyatt and Gascoigne, besides Edward Hake, who printed several "Satires" in his "Newes out of Powles Churchyarde." The earliest known copy of Hake's very interesting and remarkable production is dated 1579 (as we have shown on a former page, 103), but it furnishes internal evidence that it had been originally printed in 1567. We may, therefore, place him next to Sir Thomas Wyatt as an original satirist in English.

Dr. Donne had also written, though not printed, satires as early as 1593, a MS. of them with that date being preserved in the British Museum; and Thomas Lodge had actually printed a volume containing "Satyres, Eclogues, and Epistles" in 1595, under the title of "A Fig for Momus." Hall, therefore, instead of being the *first*, was only the *sixth* English satirist. In 1597 he was in his twenty-third year, and having recently quitted Cambridge, he was full of Juvenal and Perseus, both of whom he often closely, though not avowedly, imitates. He was perhaps not then aware of what had been already produced in English in this department.

It is very certain, however, that Hall had previously written, and probably printed, some pastoral poems. John Marston, who was his follower and antagonist, speaking of him in the fourth Satire, appended to his "Pigmalion's Image," 8vo, 1598, asks,—

"Will not his *pastorals* indure for ever?"

a line that completely explains what Hall himself says in "his Defiance to Envy," which precedes his satires. He has been speaking of pastoral poetry, and ridiculing the manner in which such subjects were usually treated, and then proceeds as follows:—

"Whether so me list my lonely thought to sing,
Come daunce, ye nimble Dryads, by my side:
Ye gentle Wood-nymphs come; and with you bring
The willing Faunes that mought your musick guide.
Come, Nymphs and Faunes, that haunt those shady groves,
Whiles I report my fortunes or my loves.

"Or whether list me sing so personate,
 My striving selfe to conquer with my verse,
 Speake, ye attentive Swaynes, that heard me late,
 Needs me give grasse unto the Conquerers.
 At Colins feet I throw my yeelding reed;
 But let the rest win homage by their deed."

Of course Colin is Spenser, whom Hall declares his inability to rival in pastoral poetry. To show that Bishop Hall had written pastorals before he ventured upon satires, is to present him in a new point of view; and we may conclude from Marston's expression, that Hall's Pastorals were printed, though no copy of them has survived.

We may here add that in the modern reprint of Hall's Satires, (8vo, 1824,) in the first line of the preceding passage, "lonely" is misprinted *lovely*, and other errors of a more flagrant character are committed; thus, *Juvenile* is misprinted for "Juvenal," *waste* for "waste," *intendeth* for "indenteth," *streave* for "brave," *sorrow'd* for "sour'd," *holy* for "hollow," &c. These strange disfigurements of course render such an impression entirely useless.

The "three last bookes of byting Satyres" form Hall's second volume, which bears the date of 1598 on the title-page, and was "imprinted at London by Richarde Bradocke," for the same bookseller as the "first three bookes"; but the general title-page, which precedes the whole, is called "Virgidemiarum, Sixe Bookes," and is dated 1597. When, therefore, the title-page dated 1597 was printed, it applied to the whole collection of Satires, which then in fact came from the press, and not to the first three books in 1597, and the last three books in 1598. The first two lines of "the Author's charge to his Satyres," which introduces "the three last bookes," would lead us to believe that they had been written when the author was extremely young, perhaps even before he went to college.

"Ye lucklesse Rymes, whom not unkindly spighte
 Begot *long since* of Truth and holy rage," &c.;

and, if we are to take Hall's word for it, he never meant them to be printed in his lifetime:—

"When I am dead and rotten in the dust,
 Then gin to live, and leave when others lust."

The work before us became extremely popular immediately after its publication, with which event in the first instance Hall seems not to have been acquainted ; but when he found that it was beyond recall, he gave the printer a more perfect copy than he had before obtained. This fact appears by a note on the last page, which contains the additions and corrections made in consequence. "Virgidemiarum" was again printed in 1598, 1599, and 1602, all the copies being, like the earliest, in 12mo.

The first known production of Bishop Hall's pen was an elegy on the death of Dr. William Whitaker, printed, with other tributes by other authors in Latin and English, in 1596. Having been born in 1574, Hall was then in his twenty-second year. There is little to notice in it beyond an overflow of pumped-up tears, but it concludes with an allusion to Spenser's "Bower of Bliss," although with a very different application, where Hall exclaims, —

"Enter, O Soule, into thy *Bowre of Blisse*
Through all the throng," &c.

We have already (*ante*, p. 21) called attention to an original poem by Hall, not included in any list of his productions.

HAMOR, RALPH. — A True Discourse of the present Estate of Virginia, and the successe of the affaires there till the 18 of June. 1614. Together with a Relation of the severall English Townes and forts, the assured hopes of that countrie, and the peace concluded with the Indians. The Christening of Powhatans daughter, and her mariage with an English-man. Written by Raphe Hamor the yonger, late Secretarie in that Colony. *Alget qui non ardet*. — Printed at London by John Beale for William Welby dwelling at the signe of the Swanne in Pauls Church-yard. 1615. 4to. B. L. 39 leaves.

The evident object of the writer was to give such an account of the condition of the colony of Virginia as should induce ad-

venturers to embark their money, their persons, or both, in the undertaking. He dedicates his tract to Sir Thomas Smith, who had been treasurer of the first colony in Virginia, and follows it by an address "to the Reader," in which he speaks of himself as "young in years and knowledge," though elsewhere he informs us that he had been "five yeers a personall workman in that building"; and as he had been secretary, and employed by Sir Thomas Dale, the Governor, in at least one embassy to King Powhatan, he must have enjoyed peculiar means of information.

The work is so rare that the late Mr. Grenville had no copy of it,¹ but it is impossible to enter into the numerous details it furnishes. The author certainly shows that the colony was flourishing on 18th June, 1614, and that, especially by the marriage of Powhatan's daughter with an Englishman, it was likely to continue at peace with the Indians. The name of the daughter was Pocahuntas, "whose fame," Hamor says, "hath even bin spread in England, by the title of Nonparella of Virginia," and that of her English husband John Rolfe. She had been converted to Christianity, and was married at Jamestown according to the ceremonial of the Church of England.

Pocahuntas had been decoyed, or rather entrapped, into the possession of the colonists, but she seems afterwards to have remained among them very contentedly. When, however, the author was employed by Sir Thomas Dale on a mission to Powhatan, in order to procure from him another daughter, (p. 37,) he failed, because the Indian Chief, who was extremely cunning and cautious, would part with no more of his children. He had, nevertheless, readily consented to the marriage of Pocahuntas with Rolfe, — probably because he clearly saw that he had no choice.

At the end of the tract are three letters : one from Sir Thomas Dale, giving in brief what Hamor had stated in more detail ; another from the Rev. Alexander Whitakers, who had charge of the religious affairs of the colony ; and the third from John Rolfe to Sir Thomas Dale, assigning reasons for marrying Poca-

¹ This is a mistake. Mr. Grenville had a copy. See *Bibl. Grenvilliana*, Vol. III.

huntas, asking his permission, and denying that he was influenced by anything but a consideration of the benefit to the colony.

The author twice mentions the calamity which befell Sir George Somers at the Bermudas, ("Tempest," edition of 1858, *Introd.* p. 6,) once in the address to the reader, and again on page 16 of the body of the work.

The production is poorly composed, yet not without some affectation of fine writing; in order, perhaps, to prove Hamor's qualifications as secretary, and his fitness to be continued in the office.

HARBERT, SIR WILLIAM. — A Prophetie of Cadwallader, last King of the Britaines: Containing a Comparison of the English Kings with many worthy Romanes, from William Rufus, till Henry the fift. Henry the fift, his life and death. Foure Battels betweene the two Houses of Yorke and Lancaster. The Field of Banbury. The losse of Elizabeth. The praise of King James. And lastly a Poeme to the yong Prince. — London, Printed by Thomas Creede, for Roger Jackson, and are to be solde at his shop in Fleetstreete, over against the Conduit. 1604. 4to. 35 *leaves*.

This interesting and, on the whole, well-written historical poem, of nearly three hundred stanzas, has attracted so little notice (perhaps, in part, owing to its extreme scarcity) that a single page, quoted in *Rest.* I. 231, is all that, in modern times, has been seen of it. It is dedicated by William Harbert (afterwards knighted) to his relative Sir Philip Herbert; for the spelling of the name was then so unsettled that the author signs himself Harbert and Herbert indifferently. It is Herbert at the end of the first dedication, (for it has two,) and Harbert at the end of the second, where the following lines refer to his youth at the time he printed his poem: —

"These Poems which my infant labours send
As messengers of dutie to thine eares,

Are of small value; but if nature lend
 Some perfect dayes to my unripened yeares,
 My pen shall use a more judicious vaine,
 And sing thy glory in a higher straine."

If they had read this passage, printed in 1604, Ritson and other compilers of bibliographical works would not have attributed to Harbert "Baripenthes," on the death of Sidney in 1586 (Bibl. Poet. 234), and a "Letter to a pretended Roman Catholic" in 1585. (Lowndes's B. M. edition of 1859, p. 993.) He was then only a boy; but of course in 1604, when he published the performance in our hands, he was, like all the rest of the world, an enthusiastic admirer of Sidney, and thus launched out in praise of him and of Spenser, just after the accession of James I. : —

"Still living Sidney, Cæsar of our land,
 Whose never daunted valure, princely minde,
 Imbellished with art and conquests hand,
 Did expleiten his high aspiring kinde
 (An eagles hart in crowes we cannot finde)
 If thou couldst live and purchase Orpheus quill,
 Our Monarches merits would exceed thy skill.

"Albions Mæonian Homer, natures pride,
 Spenser, the Muses sonne and sole delight,
 If thou couldst through Dianas kingdome glide,
 Passing the Palace of infernall night,
 (The sentinels that keepe thee from the light)
 Yet couldst thou not his retchlesse worth comprise,
 Whose minde containes a thousand purities."

The adulation of the new king is offensive, but the tribute to the dead poet is interesting; and in another part of his work the author twice mentions Daniel, not indeed by name, but in reference to the historical poems he had produced. The seven portions into which Herbert divides his subject are sufficiently indicated on the title-page, and it is to the last, his hopeful applause of Prince Charles, that he prefixes a separate dedication. We should not be surprised if the author had originally intended to print it separately. The "Prophesie of Cadwallader" is not very clearly made out, but it is sufficiently obvious that it related to the great family, and to the blessed advent of the reigning king.

The versification is easy, but not always regular, while the writer's youth is in many places shown by his fondness for new words, of which "expleiten," in the first stanza last above quoted, is one, and it would be easy to point out others. Now and then we find Herbert indebted to foreign sources, as in the following instance to Petrarch, without acknowledgment: —

"When Alexander saw the precious stone,
Under whose isye wings Achilles lay,
Shedding ambitious teares he said with mone,
Unhappy I, and ten times happy they
Whose ensignes prayse sweet Homer did display!
Then happy art thou, King, whose reign we see!
Homer doth sing thy prayse, for thou art hee."

The absurd novelty of making King James his own Homer is original, but all the rest is of course Italian. The most satisfactory part of the work is entitled "The field of Banbury"; but even in his descriptions the author is not clear, while in some other portions of his small volume he evidently affects the obscure. Like some of our modern poets, he seems to fancy that readers will value a thought, however commonplace, in proportion to the difficulty they experience in extracting it from the words.

The whole is in the English seven-line stanza, excepting two speeches which are put into the mouths of Lords Warwick and Pembroke, where a six-line stanza seems, for no particular reason, to be preferred; neither have the speeches themselves any remarkable merit. When writing of the Wars of the Roses, Richard, Duke of Gloucester, in spite of his subsequent career, seems a peculiar favorite with Harbert, especially for his personal courage; and in this respect he certainly merited the following description of him in battle: —

"There might you see that worthy man of men,
Richard, with his victorious sword in hand,
Like a fierce Lyon passing from his den,
Or some sterne Boare whose anger plowes the land,
Securely pass through every conquer'd band.
As a round bullet from a Canon sent
This Knight alone through fortie thousand went."

There is no list of *errata*, and certainly the printer did not do

any great justice to his author : thus we have “ milde ” for *wilde* in one place, “ shut ” for *shot* in another, and “ parke ” for *spärke* in a third. Harbert is often faulty in his concords ; and of old much less care was observed, even by some of our best writers, in making the verb agree with its nominative, than we should have expected, or than in our day would be tolerated. The following is a not very singular example : —

“ Witnesse these silver haire which now appeares :

Cares makes us old, though we be yong in yeares.”

We cannot conclude without quoting a stanza expressly directed against the stage, at a time when Shakspeare was giving it glory, and James I. encouragement. What succeeds was addressed “ to the young Prince ” : —

“ Curbe the malignant pride of envies rage,
And checke the stubborne stomackes of disdaine,
These penny Poets of our brazen stage,
Which alwayes wish — O let them wish in vaine ! —
With Rossius gate thy government to staine.
Make them more mild, or be thou more austere ;
Tis vertue unto vice to be severe.”

What may have been meant by “ Rossius gate ” we own we do not clearly comprehend. Perhaps it was some temporary allusion, or it may have been a misprint. It was just at this period that Shakspeare ceased to be an actor ; and the history of the theatres shows that, just after his retirement, they broke out with peculiar boldness against public men, not even excepting the occupant of the throne. The French ambassador was compelled to remonstrate against the actors at the Globe for bringing the Queen of France and Madlle. de Verneuil upon the stage, the former boxing the ears of the latter. In the same way, King James was represented swearing, and beating a gentleman for interrupting his sport.¹

¹ See the late Earl of Ellesmere’s translation of Von Raumer’s “ History of the 16th and 17th Centuries,” under date 5th April, 1606.

HARMAN, THOMAS. — A Caveat or warening for Common Cursetors, vulgarely called Vagabones, set forth by Thomas Harman, Esquier, for the utilitie and profit of his naturall Country. Augmented and enlarged by the first Author hereof. Whereunto is added the tale of the second taking of the counterfet Crank, &c. Newly imprinted. — Anno 1573. B.L. 4to. 31 leaves.

No imprint is found upon the title-page, but at the end is — "Imprinted at London by Henry Middleton dwelling in Flete-streat. An. 1573."

This is the last edition of one of the earliest tracts professing to give an account of the habits, artifices, and canting language of rogues and beggars. It was first printed in 1566, (having been entered at Stationers' Hall in that year by William Griffith,) again in 1567,¹ a third time in the same year, and the fourth

¹ The following is a copy of the title-page of the edition of 1567. On the last page the precise date, inserted by W. Griffith, is "1567, the eight of January."

"A Caveat for commen Cursetors vulgarely called Vagabones, set forth by Thomas Harman Esquier, for the utilite and proffyt of hys naturall Countrey. Newly augmented and Imprinted Anno Domini M.D. LXVII. Vewed, examined and allowed according unto the Queenes Majesties Injunctions. — Imprinted at London in Fletestret at the signe of the Faucon, by Wylliam Gryffith, and are to be solde at his shoppe in Saynt Dunstones Churchye yarde in the West."

It consists of only 30 leaves, and the woodcuts at the end are differently placed, while the information is added, that the criminal at the foot of the gallows is the "counterfeit Crank," whom Harman himself had aided to capture in Whitefriars. On the last leaf is a woodcut of the Virgin and Child, clearly of foreign origin, and in a superior style of art.

There was an impression of a tract called "The Fraternity of Vagabonds," in 1575, 4to, with this elaborate title: —

"The Fraternitye of Vacabondes. As wel of rufing Vacabondes, as of beggerly, of women as of men, of Gyrls as of Boyes, with their proper names and qualities. With a description of the crafty company of Cousoners and Shifters. Wherunto also is adjoynd the xxv Orders of Knaves, otherwyse called a Quartern of Knaves. Confirmed for ever by Cocke Lorell.

"*The Uprightman speaketh.*

"Our Brotherhood of Vacabondes,
If you would know where dwell :

impression is that before us. The greater part of it was borrowed in "The Groundworke of Conny-catching," 1591, by Robert Greene; but Harman was himself indebted to "The Fraternitie of Vacabondes," which came out prior to 1565, (it had been entered by John Sampson in 1560-61,) and to which he alludes in his dedication to the Countess of Shrewsbury.

A reprint of Harman's "Caveat" was made in 1814, from this edition of 1573, with much general accuracy; here and there, indeed, slips were made by the editor, as where he allowed *cateth* to stand for *canteth*, and where, without any authority, he inserted the epithet *proud* before "patrico." He also, by a still stranger negligence, omitted one of the woodcuts, unless indeed copies dated 1573 vary in this respect: the two we have seen accord.

What relates to "the second taking of the counterfet Crank," as mentioned on the title-page, forms Chapter XI., and the actual date of the transaction is given, namely, "uppon Alhallonday in the morning last, Anno Domini 1566," before, as Harman tells us, the "first impression" of his book "was halfe printed." Harman, who was himself instrumental in the capture, gives the particulars in curious detail, and we are told that the "counterfeit Crank," or the beggar pretending to be ill, made his appearance in the vicinity of "Whyte Fryers, within the cloyster, in a little yard or court, wher abouts lay two or three great ladyes, being without the liberties of London." Times and places have much changed since "two or three great ladies" lodged in Whitefriars, near the Temple. At the end is an enumeration of more than a hundred vagabonds, with their names, then infesting the metropolis, and a long vocabulary of the canting terms in use among

In graves end Barge which syldome standes,
The talke wyll shew ryght well.

"Cocke Lorell aunswereth.

"Some orders of my Knaves also
In that Barge shall ye fynde:
For no where shall ye walke I trow
But ye shall see their kynde.

"Imprinted at London by John Awdeley, dwellyng in little Britayne streete without Aldersgate, 1575."

It consists of only 9 leaves, 4to.

them, not a few of which are still employed by the lower orders in our own day. We still hear of *nobs, togs, duds, bowse, ken, mort, glim, cove, pad, beak, stow, &c.*

There are some verses at the back of the title-page, with a woodcut of a birch-broom; and it is worth remark that William Griffith, who made the first entry at Stationers' Hall of Harman's "Caveat," also registered "a ballad intituled a description of the nature of a birchen broom." We have little doubt that the verses at the back of the title-page of Harman's "Caveat" were part of this very description. They are worth nothing in themselves, but we quote them for their singularity:—

"Three things to be noted, al in their kind,
A staff, a besom, a With that will wind.

"A besom of byrche for babes very feete;
A long lasting lybbet for loubbes as meet.

"A wyth to wynde up that these will not keepe;
Bynde all up in one, and use it to sweepe."

Probably, the oldest work of a similar kind to that of Harman is that said to have been edited by Luther under the title of *Liber Vagatorum*, printed early in the 16th century.¹ This also contains a remarkable list of words in common use by vagrants in Germany.

HARVEY, GABRIEL.—*Four Letters, and certaine Sonnets: Especially touching Robert Greene and other parties by him abused: But incidently of diverse excellent persons, and some matters of note. To all courteous mindes, that will vouchsafe the reading.*—London Imprinted by John Wolfe. 1592. 4to. 42 leaves.

In 1592, very shortly before his death, Robert Greene published his tract called "a Quip for an upstart Courtier," (see *ante*, p. 83,) in which he made a charge against Dr. Gabriel Harvey, the

¹ This work, since we wrote, has been most creditably translated and printed by Mr. C. Hotten.

friend of Spenser, and his two brothers, the gravamen being that they were the sons of a ropemaker. As Greene's tract has reached us, no such imputation is to be gathered from it; and it has been suggested that the objectionable passage or passages were suppressed. This production by Harvey is a virulent reply to Greene, but Harvey did not know, as has been established elsewhere, (see THYNNE, FRANCIS, *post.*) that nearly the whole of Greene's performance was only a plagiarism. Had he been aware of it, he would not have failed to have used the fact against Greene. Harvey's answer did not appear until after Greene's death in September, 1592, and the most interesting portion of it relates to that event. As it was reprinted entirely in "Archaica," 1814, Vol. II., it is needless here to say more of it.

The "certain Sonnets" are inserted at the end of the tract, and the last of those sonnets is by Spenser, addressed to Harvey. It bears date six years before Harvey published his reply to Greene, but he was too proud of Spenser's praise, although somewhat out of date in 1592, to suppress it. We are glad of it, because it proves that Spenser was in Dublin in July, 1586. Harvey, though learned, was pedantic, and though clever, egregiously vain.

HAWES, STEPHEN.—The Historie of graunde Amoure and la bell Pucel, called the Pastime of plesure, cōtein- ing the knowledge of the seuē sciences, and the course of mans life in this worlde. Inuented by Stephen Hawes, grome of kyng Henry the Seuenth his chamber. —Newely perused and imprynted by John Wayland, authorised a prynter, by the Quenes hignes most gracious letters patentes. 4to. B. L. 108 *leaves*.

The colophon is, "Imprinted at London by John Waylande, dwellynge in Fletestrete, at the synge of the Sunne, ouer agaynst the Conduite. Anno do. M. D. L. iiiii. The i. day of June. *Cum privilegio ad imprimendum solum.*" This is the second impression, the first, under the title of "The Passe Tyme of Pleas-

ure," having been printed by Wynkyn de Worde in 1517. A third and fourth edition came from the presses of Tottell and Waley in the year following the date of that of which the title is above inserted.

"The contentes of this boke" begin at the back of the title, and fill three pages, showing that the volume is divided into forty-six chapters. Then follows a prose address "To the Reader," and afterwards the dedication of the work to Henry VII., in eight seven-line stanzas. The signature of the dedication proves the authorship of Hawes, and the date when the production was finished, — "Your graces most bounden servaunt Stephen Hawes, one of the gromes of your majesties Chamber, the xxi yeare of your prosperous rayne." In this dedication is inserted a stanza in praise of Prince Henry, afterwards Henry VIII., the concluding couplet of which is remarkable, since it seems to show that, after Henry VII. obtained the crown, the white rose of his wife's family was little regarded. Prince Henry is said to be descended from the red rose, without any notice of its rival:—

"No doubte but grace shall hym well enclose,
Whych by true ryght sprang of the red rose."

The principal poem, which is throughout an allegory of human life, opens on sign. A i., and it continues to sign. D d. 4. It is the author's chief work; and it is very evident that "The Temple of Glass," though attributed to, was not by him. Hawes tells us in express terms that that was the production of Lydgate, whom he often calls his "master." He gives a curious enumeration of Lydgate's pieces on sign. F iiii., occupying five stanzas, the last being the following:—

"The great boke of the last destruction
Of the citeye of Troye, whylome so famous,
Howe for a woman was the confusion:
And betwene vertue and the life vicious:
Of Gods and Goddesses a boke solacious
He did compyle, and the tyme to passe
Of love he made the bryght temple of glasse."

In the face of this clear testimony, it is extraordinary that any doubt should ever have existed upon the point. If "The Temple

of Glass" had been his own, Hawes would never have assigned it to Lydgate. The error originated with Bale, who enumerated "Templum Chrystallinum" among the productions of Hawes. Warton in one place assigns it to Lydgate, and in another (H. E. P. III. 46, edit. 8vo) to Hawes, as correcting his previous error, which in fact was no error. Ames quoted an impression in 1500 which gave it to Hawes, but subsequent inquiry has not confirmed the statement.

By far the greatest part of the poem is in seven-line stanzas, but exceptions are to be found in the two speeches of the dwarf, Godfrey Gobilyve, in the twenty-ninth and thirty-second chapters, which are in couplets. The three last stanzas of the work are entitled "The Excusation of the Aucthoure," where he states that he made such books "to eschue the sinne of ydlenes."

The dates of the birth and death of Hawes are both unknown, but he is spoken of as dead in Thomas Field's "Controversy between a Lover and a Jay," (*ante*, p. 17,) without date, but printed by Wynkyn de Worde. He is there placed in company with Chaucer, Gower, and Lydgate, and his poem of "Graunde Amoure and la bell Pucel" is mentioned by name:—

"Yonge Steven Hawse, whose soule god pardon,
Treated of love so clerly and well,
To rede his werkes is myne affeccyon,
Whiche he compyled of *Labell pusell*;
Remembrynge storyes fruytfull and delectable.
I, lytell or nought experte in poetry,
Of lamentable love hathe made a dytty."

This only proves that Hawes was dead before Wynkyn de Worde ceased to print; but the probability is that he did not long survive the king who had been his special patron. That he died prematurely we may infer from the epithet "young" above applied to him. In 21 Henry VII. Jan. 1st, the King gave Stephen Hawes the reward of 10*s.* for a ballad; and a broadside in verse by him on the coronation of the king has survived, but it is not less dull than the rest of his productions: it has, however, the merit of being short, which cannot be said of his "Historie of graunde Amoure." As almost the only poet of the reign of Henry VII. he had great reputation.

HENRY THE EIGHTH. — A copy of the letters, wherein the most redouted & mighty prince, our souerayne lorde kyng Henry the eight, kyng of Englande & of Fraunce, defensor of the faith, and lorde of Irlāde: made answer vnto a certayne letter of Martyn Luther, sent vnto hym by the same, & also the copy of y^e foresayd Luthers letter, in suche order as here after foloweth. B. L. 8vo. 49 leaves.

The colophon to this volume runs thus: — "Imprinted at London in Fletestrete by Richarde Pynson, printer to the kynges most noble grace. Cum priuilegio a rege indulto."

At the back of the title-page is a list of contents: —

"Fyrst a preface of our soneraygne lorde the kyng, vnto all his faithfull and enterely beloued subjectes.

"Coype of the letter, whiche Martyne Luther had sent, vnto our sayd soneraygne lorde the kyng.

"The coope of the answer of our sayd soneraygne lorde, vnto the same letter of Martyn Luther."

The preface fills the first fifteen, and Luther's letter the next seven, pages. The answer of Henry VIII. occupies the rest of the volume.

HERBERT, GEORGE. — The Temple. Sacred Poems and private Ejaculations. By Mr. George Herbert. Psal. 29 &c. — Cambridge: Printed by Thom. Buck and Roger Daniel, printers to the Universitie. 1633. 8vo. 92 leaves.

This is the first edition of an admirable work that went through at least seven impressions before 1656. The first Earl of Bridgewater pointed out and noted four productions in the volume which Dr. Dillingham had translated into, or paraphrased in Latin, namely, the first piece in "the Church Porch," the first piece in "the Church," and "Providence," and "Man's Medley," in the same division of the work. They occur severally on pages 1, 19, 109, and 123.

HERRICK, ROBERT. — *Hesperides: or the Works both Humane and Divine of Robert Herrick Esq. Ovid. Effugient avidos Carmina nostra Rogos.* — London, Printed for John Williams and Francis Eglesfield &c. 1648. 8vo. 243 leaves.

Herrick was a careless and unequal poet, but some of his lyrical pieces possess extraordinary beauty both of fancy and expression. This volume contains a great variety of productions (briefly dedicated in verse to Prince Charles), and to them is prefixed an "argument," in which the author enumerates many of the subjects of his pen: —

"I sing of brooks, of blossomes, birds and bowers,
Of April, May, of June and July-flowers;
I sing of May-poles, Hock-carts, wassails, wakes,
Of Bridegrooms, Brides and of their bridall-cakes:
I write of youth, of love, and have accesse
By these to sing of cleanly wantonnesse.
I sing of dewes, of raines, and piece by piece,
Of balme, of oyle, of spice and amber-greece.
I sing of times trans-shifting, and I write
How roses first came red, and lillies white.
I write of groves, of twilights; and I sing
The Court of Mab, and of the Fairie-King.
I write of Hell: I sing (and ever shall)
Of Heaven, and hope to have it after all."

The last couplet refers to the second portion of the volume, which has a new title-page, and runs thus: — "His Noble Numbers or his pious Pieces, wherein (amongst other things) he sings the Birth of his Christ, and sighes for his Saviours suffering on the Crosse &c. London Printed for John Williams &c. 1647." The signatures are continued, but a new series of paging is commenced in this part of the work.

As a small, but new, contribution to the biography of Herrick, we may add here the registration of his marriage at St. Clement Danes, Westminster; —

"5 June 1632. Robert Herrick and Jane Gibbons."

All that we have hitherto known, we believe, is that the Christian name of his wife was Jane.

HEYWOOD, JOHN. — The Workes of John Heiwood newly imprinted. A Dialogue conteyning the number of effectuall Proverbes in the English tong, compact in a matter concerning two maner of mariages. With one hundred of Epigrammes: and three hundred of Epigrammes upon three hundred Proverbes: and a fifth hundred of Epigrammes. Whereunto are now newly added a sixt hundred of Epigrammes &c. — Imprinted at London in Fleet strete neare unto Saint Dunstons Church. By Thomas Marsh. 1587. B. L. 4to. 113 *leaves*.

Warton (*Hist. Engl. Poet.* III. 372, 8vo) very unjustly asserts that John Heywood's plays are "destitute of plot, humour, or character," and he commits very gross errors regarding Heywood's dramatic productions, assigning to him the Scottish "*Philotus*," and "*The Pinner of Wakefield*," which was written more than half a century later. It is clear, also, that Warton had never seen one of Heywood's most humorous pieces; and he does not give him the credit he deserves as the inventor of a new species of theatrical entertainment, which, in the middle of the reign of Henry VIII., superseded both *Miracle-plays* and *Moralities*, and directly led the way to the introduction of genuine comedy. Heywood was a sincere and zealous Catholic, and after the Reformation was completed, retired to Flanders, where he died. He did not quit England until the reign of Edward VI., as he assisted in preparing some of the court entertainments for that prince. It is elsewhere shown (see Vol. I. p. 49) that he was alive in 1570; and by an official return to the Exchequer of "*fugitives over the seas*," contrary to the stat. 13 Eliz., dated 29th January, 1576, it appears that John Heywood was still at Louvaine, and he is described as "*of Kent*."

The volume before us, though called "The Works of John Heywood," in fact contains only a small part of them. It does not include a single play, nor his long poem, "The Spider and the Fly," nor one of his songs and ballads. There was an edition of the "Dialogue" of Proverbs in 1546, which appears to be the first, and it was issued again in 1556. Three hundred epigrams were added in 1562, and in 1566 three hundred more were printed with the others. This was the first that came from the press of Marsh; he again published it in 1576, a third time in 1577, and a fourth (the impression before us) in 1587. The latest date at which the volume was reprinted seems to have been 1598, but it was always popular.

At the end is "an Epilogue or Conclusion of this Worke by Tho. Newton" of Chester, which bears date in 1587; it is sometimes wanting, having been printed on the last leaf after the word *Finis*. In it Newton says of Heywood:—

"Nowe, as wee may a Lyon soone discerne even by his pawe,
So by this Worke we quickly may a judgement certaine drawe
What kinde of man this Author was, and what a pleasant vaine
Of fancies forge and modest mirth lay lodged in his braine."

A full-length portrait of the author on wood is placed on sign. H 2 of the edition in hand. It had previously appeared in his "Spider and the Fly," printed in 1556, a work which he began, as he tells us, nineteen years before it was completed.

John Heywood had two sons, Ellis and Jasper, both Roman Catholics, and both exiles with their father. Jasper Heywood translated Seneca's "Thyestes," which was first separately published in 1561, and afterwards included in the collected volume of 1581. He became a Jesuit, and must have returned to England soon after the death of his father; for on 21st March, 1583, he was in the prison of the Clink, having been committed by the Privy Council anterior to the 29th October preceding. In the next year he was in the custody of Sir Owen Hopton in the Tower, as we learn from the accounts of the Lieutenant of that date. He died in Italy before 1600.

HEYWOOD, THOMAS. — A Funeral Elegie upon the much lamented Death of the trespuissant and unmatchable King, King James, King of Great Brittain &c. Written by Thom. Heywood. &c. — London Printed for Thomas Harper. 1625. 4to. 13 *leaves*.

It is dedicated to the Earl of Worcester, as the "unchanged patron of all Heywood's weake and unperfect labours." He had formerly been one of the Earl's players, as he informs us in his "Various History concerning Women," printed in the year preceding, and remained so until his Lordship transferred the company to the service of Queen Anne. Afterwards Heywood seems to have been retained by Lord Southampton, the patron of Shakspeare, for, in this "Funeral Elegy," he says of his Lordship: —

"Henry, Southampton's Earle, a souldier proved,
Dreaded in warre, and in milde peace beloved:
Oh! give me leave a little to resound
His memory, as most in dutie bound,
Because his servant once."

The Elegy is an excursive composition, in which, besides King James, several of the nobility are celebrated. At the end of it is "a short consolatory Elegy" on the accession of Charles I., and the tract closes with an Acrostic upon Carolus Jacobus Stuart.

The earliest notice of Thomas Heywood, (who was in no way related to John Heywood, the elder dramatist,) as an author of plays, occurs in Henslowe's Diary under the date of 1596. His atest dated production appeared in 1641; but we may perhaps infer, from the following lines, that he was still living in 1648; they are from "A Satire against Separatists," published in that year: —

"So may rare Pageants grace the Lord Mayer's show:
And none find out that they are idols too:
So may you come to sleep in fur at last,
And some Smectymnuan, when your days are past,
Your funeral sermon of six hours rehearse,
And Heywood sing your acts in lofty verse."

Heywood (besides very many plays) was the author of several descriptions, &c. of the Pageants on Lord Mayor's day. His "Apology for Actors," published in 1612, was reprinted in 1658 under the title of "The Actors Vindication," but he was certainly then dead.

He had at one time an intention to publish at large the "Lives of the Poets," including those of his own day and country, and we can never too deeply lament that he did not carry out his design; but as he lived by his pen, he was perhaps compelled to apply it to matters of more immediate interest and profit. In his "History of Women," 1624, p. 174, he says, — "But I may have occasion to speake of him (Homer) in a larger worke intituled the Lives of all the Poets, moderne and forreigne, to which worke (if it come once againe into my hands) I shall refer you." Hence we may fairly infer that the biographies of the poets had already been prepared, even in "a larger work" than his "History of Women," which is a folio volume of 466 pages, but that the manuscript was not then "in his hands." The loss is irreparable when we recollect that among "modern poets" it must have included the lives of Shakspeare, Ben Jonson, Chapman, Marlowe, Greene, Nash, and their great contemporaries. Brathwaite also states that Heywood was engaged on such a work.¹

HIND, JAMES. — Hind's Ramble, or the Description of his manner and course of life. Wherein is related the several Robberies he hath committed in England, and the Escapes he hath made upon several occasions. With his voyage to Holland &c. With a Relation of his going to the Scotch King, where he was made Scout-master General &c. A Book full of Delight, every

¹ This was as early as 1614, in his "Scholler's Medley," p. 81. His words are, "My judicious friend Maister Tho. Heywood hath taken in hand (by his great industry) to make a general, (though summary) description of all Poets Lives." This is a very interesting point.

Story affording its particular Jest. — London, Printed for George Latham. 1651. 12mo. 23 *leaves*.

This tract is not anywhere enumerated among those which relate to the notorious highwayman, Capt. James Hind, who was executed at Worcester, 24th September, 1652. It is preceded by a woodcut (clearly not intended for the work) of two soldiers on horseback, riding at each other, and firing off their carbines as they approach.

The authorship of such a trifle is not a matter of much consequence; but an address "to the judicious Reader," in which the subject is likened to the palace of Nonesuch, is subscribed G. F. The book is in 21 divisions, of which "the Contents" are given on the two last leaves. They profess to relate, in brief, the history of Hind from the time he served under a noted thief of the name of Allen, (who robbed by pretending to be the Bishop of Durham, travelling with a similar coach and retinue,) until his final capture. As Hind is spoken of at the end in the past tense, perhaps he had been executed at the time the tract was really published (bearing date in 1651), although, if it were so, it seems singular that nothing should have been said about the conclusion of his career.

By "the Scotch King," on the title-page, Charles II. was intended, and in the last chapter (so to call it) but one we are told,— "There were many flying speeches, that Hind should be the man who should convey away the Scotch King from the fight at Worcester, and that he should bring him to London, where [when?] he went for Holland: but if this were true, he hath done things not to be paralleled; but if not true, he hath the name of it." On the last page it is said, "Hind was a man but of mean stature: his carriage before people was civil, his countenance smiling, good language, civilly clothed, no great spender or Ranter in Taverns. But these were only cloaks to deceive honest men of their money."

HITCHCOCK, ROBERT. — A Pollitique Platt for the honour of the Prince, the greate profite of the publique state, relief of the poore, preservation of the riche, reformation of Roges and Idle persones, and the wealthe of thousandes that knowes not how to live. Written for an Newyeres gift to Englande, and the inhabitantes thereof, by Robert Hitchcok, late of Caversfeelde in the Countie of Buckyngham, Gentleman. — Imprinted at London by Jhon Kyngston. 1 Januarie. 1580. B. L. 4to. 26 leaves.

The title-page is in an arabesque border, with the figures of David and Moses. It appears that the author was a soldier, but his object in writing was to encourage the fisheries, furnishing his work with a table and a map to illustrate and enforce his design. After a dedication "to Englande" follows a page of verses by "Fraunces Hitchcocke, to the Readers of this his brothers booke," and to it is added an address "to the freendly Reader." On the last page the author states that he had given copies of some previous edition of his "platte," not now known, to the Queen, to Lord Leicester, to certain members of the Privy Council, and to twelve "Councillors of the Lawe." His scheme may have been a good one, but he does not recommend it in very good English. He presented this particular copy to Sir Thomas Egerton, afterwards Lord Ellesmere.

HOGGARDE, MILES.

A mirrour of love, which such light doth give,
That all men may learne howe to love and live.

Compiled and set furth by Myles Hogarde, servaunt to the quenes highnesse.

Mense Maij, 1555.

Cum privilegio ad imprimendum solum 4to. B. L. 29 leaves.

This very rare tract is mentioned by Ritson (*Bibl. Poet.* 245) and Dibdin (*Typ. Ant.* III. 189), but they both quote the title inaccurately, and both erroneously represent Wyer as the printer of it. The fact seems to be that they never saw it themselves, or they must have noticed the following colophon:—

“Imprinted at London by Robert Caly, within the precinct of the late dissolved house of the gray Freers, nowe converted to an Hospital called Christes hospital.”

Ritson correctly assigns to it the date of 1555, not mentioning the month, but Dibdin places it among Wyer's undated books. We shall therefore make a few extracts from it.

The dedication to Queen Mary commences,—

“When I considered, oh most noble Quene!
Howe God in time hath wonderfully wrought
In reducing us home, whiche so long hath beene
Out of his true church, yet nowe to be brought
Into his church agayne, it came to my thought
What love by your grace God to us did showe,
When hope was almost past, as al men do know.”

To rejoice in this change is the whole plan and purpose of the poem; and Hoggarde having explained this to her Majesty, thus ends his servile dedication.

“Of my minde this is thonly pretence,
Most humbly beseeching your noble highnesse
To take it in worth, though intelligence
To set furth this worke to the worthinesse
Doth lacke on my part, yet neverthelesse
My wit is good, I would al thinges were wel
Thus as my wit is, my wyll furth I tell.

“Your highnesse humble servaunt,

“*Miles Hogarde.*”

In what way he had been taken into the Queen's service at this time we are unable to state. Warton (*H. E. P.* IV. 20, edit. 8vo) tells us that he was a shoemaker, but Wood (*Ath. Oxon.* I. 301, edit. Bliss) calls him “of London, hosier, the first trader or mechanic that appeared in print for the Catholic cause.” Whatever were his occupation, he acknowledges “to the Reader,”—

“My calling is not bokes to write,
Nor no faultes to reprove,

But to folow my busynesse,
As wisdom would me move;”

not, however, informing us what his “business” was. He sub-joins, —

“I have but simple talent,
My writing doth expresse,
Yet doth it serve in ydle times
To exchewe ydlenesse.”

The body of the performance is in the old seven-line stanza; and in the opening it tells us that, while he was walking in the fields, he heard a nightingale, with which he fell into conversation, and the bird took occasion to enforce the precepts and doctrines for which Hoggarde contended, besides enjoining Christian charity. We need not enter into the argument, which was most convincing to the author, who at the end of the dull colloquy writes as follows, which is the close of the production.

“Truth it is, qd I; nowe I see it well.
Then write it, qd she, if thou wylt take payne.
I am content, qd I, though I my foly tell,
Syth that it may turne to my neighbours gayne.
Then farewell, qd she, tyll we mete agayne.
With that she toke her flight; I saw her no more:
Then I went and wrote all as ye heard before.”

It was not to be expected that such a subject could be enlivened by much humor. Even old John Heywood, with all his ability and drollery, could not make his “Spider and Fly,” published in the next year on the same side of the question, very readable; but he did not challenge the ridicule which was heaped by the Protestants upon Miles Hoggarde, who was, perhaps, both shoemaker and hosier. See, among other places, Vol. I. p. 47, of the present work.

HOLLAND, ABRAHAM. — *Hollandi Post-huma. A Funerall Elegie of King James: with a Congratulatory Salvè to King Charles. An Elegie of the Magnanimous Henry Earle of Oxford. A Description of the late great, fearefull and Prodigious Plague: and divers other patheticall*

Poemes, Elegies, and other Lines on divers subjects. The Post-humes of Abraham Holland, sometimes of Trinity-Colledge in Cambridge. The Authors Epitaph, made by himselfe. — *Cantabrigiæ, Impensis Henrici Holland.* 1626. 4to.

The rarity of this small volume forms its principal claim to notice; and that rarity is accounted for by Henry Holland in an address "to the ingenious and ingenuous Reader," which follows the dedication to the Earl of Elgin, wherein he states that he had printed his brother's posthumous poems at his own expense, and for distribution only among the writer's "endeered and worthy friends." In 1622, Abraham Holland had published "*Naumachia, or a Poeticall Description of the cruell and bloudie Sea-fight or Battaile of Lepanto,*" and that piece, "revised by the Author," was appended to the posthumous poems in 1626.

It is to be noted that among the commendatory verses are lines by Michael Drayton, originally prefixed to the "*Naumachia*" in 1622, and here reprinted as a testimony in favor of the whole collection. Ritson seems not to have been acquainted with the fact that they had appeared earlier than 1626. They end with this couplet: —

"Proceed: let not Apollo's stocke decay:
Poets and Kings are not made every day."

Other short pieces, with the same object, are by E. C., Master of Arts; by "J. W. J. C. upon the same," and by E. P. *Theologus* in six hexameters and pentameters. There are new title-pages to the several parts of the work, one of which is the following: "Holland his Hornet to sting a Varlet; or, a few Satyricall lashes for one that did falsly accuse him, to the late Lord Keeper, of a Libell against John Owen's Monument in Pauls. By Abraham Holland." This is in short lines that are not very intelligible, but the mystery seems scarcely worth unravelling.

Abraham and Henry were both sons to the more celebrated Philemon Holland, the translator of Livy, Pliny, &c.; and one of Abraham's poems is addressed "to my deare Father, Mr. Philemon Holland, Doctor in Physicke, being sicke." Here Death, as

in Shakspeare, is likened to a "Sergeant" arresting a debtor. The character of the "Description of the Plague" in London in 1625, may be judged of by the subsequent lines, where the writer refers to the many red crosses marked upon houses where the infection raged.

"Walke through the wofull streets (whoever dare
Still venter on the sad infected ayre),
So many marked houses you shall meet,
As if the Cittie were *one Red-Crosse street*."

Abraham Holland lived at Chelsea, from whence he dates "a letter savouring of mortification," dated 24th August, 1625. He dictated his own Epitaph in verse to his brother Henry on 18th February, 1625-26, and he died soon afterwards. "Metrical versions" of two Psalms are also included in the volume. One of them is by Abraham Holland, and another by T. C., who put his initials at the end of it.

HOLY LEAGUE.—The Birth, Purpose and mortall Wound of the Romish holie League. Describing in a Mapped the envie of Sathans Shavelings, and the follie of their wisdomes, through the Almightyes providence. By I. L. Psalm 2 Vers. 2 & 4.—Imprinted at London for Thomas Cadman. 1589. 4to. B. L. 6 *leaves*.

What is here called "a Mapped" is a woodcut, partly like a map, and partly a representation of figures on foot and on horse-back. A prose explanation, occupying four pages, follows, and those are succeeded by thirty-two six-line stanzas. They represent the Devil as proceeding to Rome, and addressing the Pope. The first stanza of the Devil's speech, addressing the Pope as his well-beloved son, is this, and sufficiently shows the nature of the whole:—

"Draw neere, my sonne, and listen to thy Sire:
The world waxeth old, and may not long endure;
The time drawes on apace: it must consume with fire;
Then ends thy kingdome too, which standeth nothing sure,

Because the Gospell spreads it selfe apace,
While thou and thine runne headlong to disgrace."

Here and there some slight attempt is made at humor, but with little success; and the abuse of Roman Catholics, as may be imagined, is violent, but hardly as coarse as usual. If we mistake not, a very distinguished old actor was the writer of this tract—John Laneham: the initials are his: and though it has never before been mentioned, we learn from "A Whip for a Ape,"¹ published soon after 1588, that, like Tarlton, Knell, Armin, and other noted players, he was "a rhymers" against Papists and Puritans.

HOWLEGLAS. — Here beginneth a merye Jeste of a man called Howleglas, and of many maruelous thinges and Jestes that he dyd in his lyffe in Eastlande and in many other places. [Colophon.] Thus endeth the life of Howleglas. — Imprinted at London in Lothbury by me Wyllyam Copland. 4to. B. L.

Bibliographers have taken notice of only two exemplars of this work, but, as we shall presently show, three are extant. The only two hitherto mentioned are both stated to be in the library of the British Museum, and Mr. Mackenzie, the editor of the modern improved castrated impression (8vo, 1860), gives their respective dates as 1528 and 1530, adding that 1528 is the date assigned to the earlier "by the British Museum Catalogue," the latter being of 1530. Now, recollecting that William Copland, from whose press both proceeded, did not begin to print until 1548, (as far as we can gather from the figures upon any of his books,) and ceased (on the same authority) to print in 1561, Howleglas must, in all probability, belong to a period between 1548 and 1561, and could not have been issued either in 1528 or 1530. We should be disposed to assign it conjecturally to about the year 1555 or 1556; and we apprehend that Mr. Mackenzie must be mistaken when he states, that 1528 is the date given to

¹ For a review of this curious and amusing tract see Vol. IV.

the earlier copy in the Museum Catalogue. If not his mistake, it is certainly an error on the part of the Catalogue, because in 1528 William Copland was probably quite young, and did not put forth any work, as from his press, until twenty years afterwards.

It is also incorrect, as we have said, to assert that "of the English Howleglas two copies only remain," both being in the library of the British Museum, for we write with a third copy under our eyes: it is in the Bodleian, and was included in the folio Catalogue of that library printed in 1843, seventeen years before Mr. Mackenzie wrote the introduction and notes to his "Marvellous Adventures and rare Conceits of Master Tyll Owl-glass." Unfortunately, like the two copies in the Museum, it is very imperfect, wanting all the text before sign. C ii., commencing with the chapter, "How howleglas made hole all the sicke folke that were in the hospital, where the spere of our lord is." For the sake of comparison, we quote the very words and letters with which it opens:—

"Vpon a time howleglas came to Northeborough, and he set vpon the church dores and vpon the Guilde hall, and euery place that all the people in that towne might know that he was a great maister of Phisicke."

The last words of the volume are these:—

"And on the stone was graue and ovle holding a glas with her clawes: And thereon was grauen thys scripture. Presume no man awaye thys stone to take, For vnder this stone was howleglas buried late. In the yeare of our Lord God, M,CCC and fyfthe."

The above varies most materially from the words and figures quoted by Dr. Dibdin (*Typ. Ant.* III. 148); the spelling is different, and Howleglas is there represented as having died, not in 1350, but in 1450. There can be no doubt that 1350, as it stands in the Bodleian copy, is the right date; and it serves still further to establish that this third copy from William Copland's press was not the same impression as either of the two copies in the British Museum.

The colophon of the exemplar in the Bodleian Library, which we have placed at the head of our article, and therefore need not here repeat, is also unlike that furnished by Dibdin and other authorities, which runs as follows: "Thus endeth y^e lyfe of How-

leglas. Imprynted at London in Tamestrete at the Vinetre on the thre Craned wharfe by Wyllyam Copland." In the Bodleian copy William Copland's address is merely "at London, in Lothbury."

It is remarkable, when Mr. Mackenzie, very properly, expresses his obligations to Dr. Bandinel, to the Rev. A. Hackman, and to the Rev. J. S. Sidebotham of Oxford, that none of them should have pointed out to him the great literary curiosity of this *third* copy of "Howleglas" in the Bodleian, known to have been there for the last twenty years. There we found it, and met with another very curious and interesting circumstance regarding it. There is a piece of paper pasted over the beginning of the imperfect tract, which conceals nearly half a page of the text; and upon a blank page at the end is a MS. note (as we believe in the handwriting of Spenser's friend Gabriel Harvey) which contains a most singular and valuable memorandum respecting the author of "The Faerie Queene": no Christian name is given, and the surname is spelt *Spensar*, which might be Harvey's peculiar and pedantic mode of writing the name, though it does not so appear in any extant printed or MS. example. We copy the note as exactly as possible, but some words here and there are nearly, and others quite, obliterated by friction: these we have supplied in part by conjecture; but so little is wanting, and the sense is so plain, that we cannot have erred in any at all material point. It is especially applicable to this copy of "Howleglas," which, with Scoggin's and Skelton's Jests, and the life of Lazarillo de Tormes, must once have belonged to Spenser. It runs *literatim* thus:—

"*This Howleglasse with Skoggin, Skelton and Lazarillo, given to me at London of Mr. Spensar xx Decembris, 1578, on condition that I woold bestowe the reading of them on or before the first of January imediately ensuing: otherwise to forfeit unto him my Lucian in fower volumes. Whereupon I was the rather induced to trifle away so many howers as were idely overpassed in running thorough the foresaid foolish bookes: wherein me thought that not all fower together seemed comparable for false and crafty feates with Jon Miller, whose witty shiftes and practises ar reported amongst Skelton's Tales.*"

Considering the nature of the books in the possession of Spenser, and the character of the two persons concerned in the anecdote, the above MS. note will be admitted to be very remarkable. The date of it is just before Christmas 1578, while Spenser's "Shepherd's Calendar" was going through the press, for it was entered for publication on the 5th December following. The scene, too, is laid in London, so that our great poet, supposing him, as we fully believe, to be intended, was not then in the north of England but in London. In "The Life of Spenser," (Works, 1862, Vol. I. p. xxix,) it is stated that he was in the metropolis in 1578. The highly humorous story of John the Miller, by Skelton, is the last but two in the "Merie Tales Newly Imprinted and made by Master Skelton, Poet Laureat," which came from the press of Thomas Colwell, about 1567, having been then entered at Stationers' Hall for publication. (See Extracts from the Stat. Reg. Shaksp. Soc. edit. I. 160.)

Those who take up the copy of "Howleglas" in the Bodleian, however imperfect, and on this account unsatisfactory, may feel pretty well assured that their hands touch the very same leaves that were turned over by Spenser, and recommended by him to the perusal of Gabriel Harvey. The three other publications show the fanciful character of Spenser's studies not long before, as we may suppose, he commenced his "Faery Queen," and just after he had written his "Shepherd's Calendar."

Of "Howleglas" and "Skelton's Tales" we have already spoken. Of "Scoggins Jests" the earliest edition remaining to us is of the year 1626, but they must then have been in print nearly a century. A History of Lazarillo de Tormes, printed in 1576, is extant, and it was, in all probability, that which our great romantic poet challenged Harvey to read with the other books.

HUBBARD, W.—The Tragicall and lamentable Historie of two faythfull Mates: Ceyx Kynge of Thrachine and Alcione his wife: drawn into English Meeter. By W. Hubbard. 1569.—Imprinted at London by Wyllyam

How, for Richard Johnes and are to be solde at his shop
under the Lotterie house. 8vo. B. L. 8 *leaves*.

This is by no means a contemptible poem for the period when it was written and printed. It is, of course, from Ovid, whose "*Metamorphoses*," translated by Golding in fourteen-syllable couplets, was then in print. W. Hubbard, however, gives his amplified version in a peculiar, and by no means disagreeable, lyrical measure, as may be seen from the following, his first stanza:—

" When frowning Fortune gan assaulte
her Foes whose deth she doth desire
She will revenge, though for no faulte,
When Envie hath set her on fire:
Shee seekes to bring men to decaie
whom erst alofte
She had set up at pleasante staye,
though reeling ofte."

He has another peculiarity, for he sometimes makes the sense run on, without pause, from one stanza to another, which gives considerable ease to the narrative; thus:—

" At last, they all arrived are,
when night was come and day was spent,
Where eche of them must ende their care,
and eke must there their lives relent:
For Boreas with his bitter blasts
doth fierslie blow,
And waves do rise up all in haste
to overthrowe

" Their ship; and they with fearefull speede
do cut down Sailes and Clothes down rend:
Eche man is busie now at neede,
Yet all in vaine thei do contend;
For now the Tempest hath by force
the upperhande.
King Ceyx doth oftimes wish his corse
to be on lande."

We need not enter into the well-known mythological story; but the use of "*spell*" for *oracle*, as in the subsequent stanza, is, as far as we remember, without precedent: it follows an account of the loss of the hero:—

"Now dead and drowned in the Sea,
 yet she the dayes doth compt and tell:
 She thinkes, poore wretch Alcione,
 her husbandes home returne from SPELL
 To be but slowe; and she doth thinke
 eche hower a day:
 No joyes into her hart can sink
 for his delay."

The conclusion, after she has found the dead body of Ceyx upon the shore, and has drowned herself, is given in this stanza:—

"Their love right well we may commende,
 For few suche Mates are at this day,
 Who love so stedfast to the ende:
 Therefore example take we may
 By Ceyx and Alcione,
 which both live still,
 As I do read, and haunt the Sea,
 as Poets will."

He only subscribes it "W. Hub," but it stands Hubbard at length on the title-page. It has been usual also to christen him "William," but for aught that is known his name may have been Walter, or any other beginning with the letter W. We know nothing of the author's history, or of any other production by him.

We never saw more than a single copy of this poem, which was the same used by T. Warton (H. E. P. edit. 8vo, IV. 239) and by Ritson (Bibl. Poet. p. 251), both of whom give the mere titles. Its rarity induces us to subjoin another stanza, which is very natural and simple in its style, and is perhaps the prettiest in the whole poem. Ceyx is announcing his determination to leave Alcione:—

"He then began with faultring voice
 to shewe the matter to his wife;
 At whose presence she did rejoyce,
 for sure she loved him as her life:
 But when she heard he would departe,
 with feare there strake
 A chilnes straighte unto hir hart,
 that teares out brake."

HUBERT, SIR FRANCIS. — The deplorable Life and Death of Edward the Second, King of England. Together with the Downefall of the two unfortunate Favorits, Gavestone and Spencer. Storied in an excellent Poem. — London Printed for Roger Michell. 12mo. 1628. 77 leaves.

This first edition was published anonymously, but the Earl of Bridgewater in his copy wrote the name of the author on the title-page; and in 1629 another impression came out, which Sir F. Hubert dedicated to his brother Richard. Opposite the title is an engraving of Edward II. The poem consists of five hundred and eighty seven-line stanzas, but after stanza 343 occurs a blank in both editions, which is easily explained: — on May 1, 1625, Charles I. was married to the Princess Henrietta of France, and it would have been dangerous, so soon afterwards, to publish a passage strongly and directly opposed to French matrimonial alliances, —

“I tax not, France, our matches made with thee,
Yet have they not prov'd good for either's weal,” &c.

The rest that is deficient, consisting of nearly three stanzas, may be seen by the complete edition of the poem, which was printed in 8vo, 1721, from a manuscript.

HUNNIS, WILLIAM. — Hunnies Recreations: Containing foure godlie and compendious discourses, Intituled Adams Banishment. Christ his Crib. The loste Sheepe. The complaint of old age. Whereunto is newly adjoynd these two notable and pithie Treatises, The Creation of the first Weeke. The life and death of Joseph. Compiled by William Hunnis, one of the Gentlemē of hir Majesties chappel and maister to the children of the same. — Printed by P. S. for W. Jaggard, and are to be sold at his shoppe at the east end of S. Dunstons church. 1595. 12mo.

"The life and death of Joseph" appears to be new in this collection of Hunnis's well-known productions, the publication of which commenced precisely five-and-forty years anterior to the date of this impression.¹ It is on account of the "Joseph" that we have placed at the head of the present article the whole title of a hitherto unnoticed edition. Between 1588, when the "Recreations" first came out under that name, and 1595, the author, who must then have been far advanced in years, composed the "two notable and pithy treatises" that come last in the work.

Probably to give more appearance of novelty to the volume, the writer placed "The Creation of the first Week" immediately after the preliminary matter, while "The Life and Death of Joseph" closes the small volume: it occupies no fewer than 81 pages, while all that goes before it is comprised in 65 pages. At the back of the title is Hunnis's Acrostic on his own name, which he was fond of inserting in reimpressions of his poems. "The Creation of the first Week" is little more than a repetition of what had been printed at an earlier date, but the History of Joseph is a novelty, excepting so far as it had been briefly touched in the author's "Genesis"; on this account we subjoin a few

¹ Regarding Hunnis, and some of his works, the following extracts from the Registers of the Stationers' Company are new and interesting:—

"Xo Augusti 1579. Henry Denham. T. Da[w]son. Upon the hearing of a controversie betwixt the said parties touchinge a booke called a Handfull of Honye suckles, printed by the said T. Da[w]son, and pretended by the said H. Denham to be a prayer booke, yt is ordered at a Court holden this day, by thassent of the parties, that Da[w]son shall deliver all the rest which he hath of the said bookes at the rate of viij^s the C. to Denham. And alwayes at the reprinting of the said booke leave out all such titles and notes as doo shewe or declare the same to contayne any prayer or prayers.

"6 Dec. 1585. Mr. Denham Mr. Da[w]son. Yt is ordered by their consentes, that Mr. Denham shall from henceforth enjoye as his owne copie, to his owne use, The seven Sobbes, The handfull of Honnysuckles, and the Wydowes myte. And that the said Henry Denham, or his ex., shall pay unto the said Thomas Da[w]son or his exor. the somme of sixe poundes of laulful English money, at or before our Lady day in lent next, viz. iiiiij^s for printinge the said handfull of Honysuckells diverse tymes heretofore, to thinjurge of the said Da[w]son, and xli^s for the said Da[w]sons interest in the same booke.

"By me Henry Denham

"by me Thomas Dawson."

extracts from it. It has a separate title-page, and upon it the following admonitory stanza : —

“ Let Joseph teach thee
Love and Chastitie:
So shalt thou have
A long blessed life,
Void of all strife,
From birth to the grave.”

The whole is divided into thirteen chapters, each preceded by a short “argument”; and the following from chapter 6. relates to the meeting between Joseph and Benjamin : —

“ Then Joseph, lifting up his eies,
young Benjamin espide.
Said he, is this younge Benjamin,
of whom you spake before?
My sonne, to the[e] God mercy shew,
said he, for evermore!
And Joseph hasted him away,
his teares began to fall;
His hart upon young Benjamin
did yearne and melt withall.
So he unto his chamber went,
that none might him espie,
And there a space did weep, and shed
forth teares abundantly.”

Here is not much amplification ; and the versifier has proved his judgment and good taste in adhering, as closely as possible, to the beautiful simplicity of Scripture. The meeting of Jacob and Joseph is written in the same spirit in chapter 9 : —

“ Then Joseph did him ready make,
his chariots eke also,
And up to Goshen land he went
his father for to know:
To whom he did himselfe present,
and on his necke did fall,
Whereon he wept a good long space,
to comfort of them all.
Then Israell to Joseph said,
now let my life depart,
Sith I have livde to see thy face,
and that alive thou art.”

Here we must excuse the tautologous eking out of the verse by "eke also," and the line "to comfort of them all," because the rhyme required the slight addition. The death of Joseph is the end of Genesis; and Hunnis uses, as nearly as the verse would allow, the language of the original:—

"And Joseph to his children said,
 I ready am to dy;
 And God wil surely visite you,
 as time the thing shal try,
 And bring you safe out of this land
 unto the land he sware
 To Abram, Isaac and Jacob,
 and rid you so from care.
 Then of the children of Israel
 an othe did Joseph take,
 And said, God sure will visit you
 for his great mercies sake:
 And you shal carry hence my bones,
 thus did he prophesie,
 Being an hundreth yeares and ten,
 and in that age did die.
 And after they embalmed him,
 and put him in a chest,
 In manner as his father was;
 So him th' Egyptians drest."

The versification is not always regular, for Hunnis now and then allowed himself the liberty of a triplet, still however observing the fourteen-syllable measure, divided, as a great poetical authority expresses it, "into eight and six." His works continued to be popular far into the seventeenth century.

HUTTON, LUKE.—The Blacke Dogge of Newgate: both pithie and profitable for all Readers. *Vide, Lege, Cave,* Time shall trie the trueth.—Imprinted at London by G. Simson and W. White. 4to. B. L. 21 leaves.

This tract was by Luke Hutton, who "there is good reason for believing was a younger son of Matthew Hutton, D. D. Archbishop of York." (Cooper's *Ath. Cantab.* II. 540.) He was

matriculated at Trinity College in 1582, took no degree, but instead of it, took to the road, and was executed for a highway robbery in 1598. The work before us is supposed to have been written in Newgate, into which Hutton had been thrown by a person whom he designates as "the Black Dog." It is dedicated to Lord Chief Justice Popham, who had probably tried Hutton on some occasion when he had been acquitted. In an epistle "to the Reader," he mentions a tract by him called his "Repentance," which must have been printed, though now only known in MS. (*Ath. Cantab.* II. 540), because its author tells us that it was "well received," and on this account he calls the work before us his "second labour." Both the dedication and the epistle are signed Luke Hutton, as if he were not ashamed of his name, his object probably being to raise a little money from the press. The poem with which it commences, and which consists of eighty-one six-line stanzas, filling seventeen pages, is a dull dream or vision, in parts hardly intelligible in our day, but not amiss as mere versification. We copy two stanzas from the commencement:—

"Layd in my bed, I gan for to recount
 A thousand things which had been in my time;
 My birth, my youth, my woes which all surmount,
 My life, my losse, my libertie, my crime:
 Then, where I was unto my minde recalling,
 Methought Earth gap'd, and I to Hell was falling.

 "Amidst these feares, that all my senses cumber,
 Care clos'd mine eies, and sorrow wrung my hart:
 Opprest with griefe mine eye-lids gan to slumber,
 But, borne to woes, must of more woes have part.
 A thousand Furies to my heart appearing,
 That did affright my soule with ugly fearing."

He writes this vision by supposed direction of Minerva, and it certainly gives token of some education. We apprehend that the date of the tract was about 1596 or 1597, and it was twice reprinted, in 1612 and 1638. It seems originally to have been thought that the poem, though considerably spun out, was not enough for publication by itself, and in order to swell the bulk Luke Hutton added a Dialogue, between himself and one Zawny, on the art of cony-catching, by which the author had at one

period severely suffered. This leads him to think of Robert Greene, who had written so much to expose cheats and sharpers, and Hutton makes a sort of apostrophe regarding him:—

“Gentlemen,” (he says, addressing his Readers,) “though I want eloquence, yet you shall see I have a rowling tongue, deepe knowledge, and am a rare fellow to bewray many matters touching Cunni-catching.

“Maister Greene, God be with thee! for if thou hadst been a live, knowing what I know, thou wouldst as well have made worke as matter; but, for my part, I am a plaine fellow, and what I know I will not be meale mouthed, but blab I wist, and out it must; nay, and out it shall, for as the Comedian sayd, *Plenus rymarum sum.*”

Though he might know much about it, he contrived to tell very little, and it appears as if he made false pretensions in order to attract the curiosity of the reader. Certainly he gives no revelations that are not to be found in the productions of Greene and others. The “Black Dog of Newgate,” the professed subject of Hutton’s tract, is not in any way related to Abraham Fleming’s Black Dog of Bongay in 1577. “The Black Dog of Newgate,” some well-known villanous character of the time, (see also Vol. I. p. 250,) formed the title of a play by Hathway, Day, and Smith in the autumn of 1602, which was so successful that it was followed by a second part in the spring of 1603. (Henslowe’s Diary, pp. 244, 249.) By a tavern-token, noticed in the “Numismatic Chronicle” in 1847, it appears that “the Black Dog of Newgate” became the sign of a public house.

In 1598 Millington published a broadside ballad, called “Luke Hutton’s Lamentation,” purporting to have been written just before his execution at York. Whether it were by Hutton or not, it contains some biographical particulars of him: he was born on St. Luke’s day, of “parents of good degree,” and he was not twenty when he began his career of crime. We quote one stanza:—

“Not twentie yeeres old, alas, was I,

Ah, woe is me, woe is me, for my great folly!

When I begun this fellonie:

Be warned, yong wantons, hemp passeth green holly.

With me went still twelve yeomen tall,

Which I did my twelve Apostles call.”

Afterwards, as he tells us, he obtained the place of a jailer, but let out all the prisoners, and lived for three years upon the spoil he procured by robbery. He was then taken, carried to Newgate, and by the Sheriff conveyed to York, where he was tried and hanged. His father was archbishop at the time.

HYND, JOHN.—*Eliosto Libidinoso*: Described in two Bookes: Wherein their imminent dangers are declared, who guiding the course of their life by the compasse of Affection, either dash their ship against most dangerous shelves, or else attaine the Haven with extreame Prejudice. Written by John Hynd. Hor: Art: Poet. *Aut prodesse volunt*, &c. — At London, Printed by Valentine Simmes, and are to be sold by Nathaniel Butter. 1606. 4to. 50 leaves.

This author was a great imitator of Robert Greene and John Lilly, and, like most imitators, exaggerated the peculiarities and defects of his originals. Even his explanatory title is nearly a copy of that of Greene's "*Gwydonius, the Card of Fancie*" (originally printed in 1584), for we there read, "Wherein the Folly of those Carpet Knights is decyphered, which, guyding their course by the compasse of Cupid, either dash their ship against most dangerous rockes, or else attaine the haven with paine and perill." There is no doubt that Hynd was well acquainted with Greene's works, for in the body of the romance in our hands (p. 91) he quotes at length "*Francesco's Roundelay*," from Greene's "*Never too Late*," the earliest known impression of which came out in 1590. Hynd calls it "*Eliostoes Roundelay*," and admits that his hero "had borrowed it of a worthy writer." It begins:—

"Sitting and sighing in my secret muse,
As once Apollo did, surpris'd with Love,
Noting the slipperie waies young yeares doe use,
What fond affects the prime of youth doth moove;
With bitter teares despairing I doe crie,
Woe worth the faults and follies of mine eye!"

Each of the eight stanzas concludes with the closing couplet; and it is remarkable that, with some small variation, it occurs in the same way in a poem by Thomas Lodge, printed in 1589, near the end of his "Glaucus and Scilla"; it consists there of only three stanzas, and we quote the first: —

"When with advice I weigh my yeares forepast,
And count the course that in my youth I kept;
How my fond eies on garish beautie plast,
Dimde by desires in vaine opinion slept;
For everie looke and thought with teares I crie,
I loath the faults and follies of mine eie!"

As far as regards the date of publication, Lodge had the start of Greene, and there is no doubt that Hynd came long after them both. Though he does not name the "worthy writer," from whom he borrowed "Eliosto's Roundelay," it is certain that he resorted to Greene. On page 89, Hynd inserts a poem for which he acknowledges he was indebted to N. B., i. e. Nicholas Breton.

There are, besides, several apparently original poems in the course of the work, but only one or two of them as good as those Hynd copied. We may suspect that these are not his own; but there is one that he distinctly, yet covertly, claims. It is printed on page 77, under the title of "Dinohin's Sonnet," the letters of "Dinohin" being the same as those used in his own name, John Hynd, or Hind. It is only a "Sonnet" in the most general sense of the word, consisting of three six-line stanzas, and they may be quoted as a favorable specimen: —

"I rashly vowed (fond wretch, why did I so?)
When I was free, that Love should not intrall me:
Ah foolish boast, the cause of all my woe,
And this misfortune that doth now befall me!
Loves God, incensed, did sweare that I should smart;
That done, he shot, and strooke me to the heart.

"Sweet was the wound, but bitter was the paine:
Sweet is the bondage to so faire a creature,
If coie thoughts doe not Beuties brightnesse staine,
Nor crueltie wrong so divine a creature.
Love, pittie mee, and let it quite my cost,
By Love to finde what I by Love have lost.

"Heav'ns pride, Earths wonder, Natures peerelesse choice,
 Faire harbour of my soules decaying gladnesse,
 Yield him some ease, whose faint and trembling voice
 Doth sue for pittie, overwhelmd with sadnesse:
 In thee it rests, faire Saint, to save or spill
 His life whose love is ledde by Reason's will."

There is some measure and music, if not much new meaning, in the lines. As a specimen of Hind's prose, the following may be accepted, and the resemblance to Greene and Lilly will at once be seen: it is from page 8, and is part of a soliloquy of King Amasias, who falls in love with Florinda, the waiting-maid of one of the ladies of his Court.

"Art thou so little maister of thy affections that, if thou gaze on a picture, thou must, with Pigmalion, be passionate? Canst thou not passe through Paphos, but thou must offer incense to Venus? Dost thou think it injurie to Cupid to looke, if thou dost not love? Ah, fond foole! know this, fire is to be used, but not to be handled; the Baaran flower is to be worne in the hand, not chawed in the mouth; the precious stone Echites is to be applied outwardly, and not to be taken inwardly; and beantie is made to feede the eye, not to fetter the heart. Wilt thou, then, swallow up the bait, which thou knowest to be bane? Wilt thou hazard at that, which cannot be had without harme? No: stretch not too farre, wade not too deepe: violate not the rites of matrimonie; impeach not thy faith plighted to Cleodora: use beauty, but serve it not; shake the tree, but taste not the fruit, lest thou find it too hard to be digested. Why, but Beautie is a God, and will be obeyed: Love looketh to command, not to be conquered: Juno strove but once with Venus, and she was vanquished: Jupiter resisted Cupid, but he went by the worst: it is hard for thee with the crabbe to swimme against the streame, or with the Salamander to strive against the fire," &c.

After thus arguing the matter with himself, *pro* and *con*, the King is obliged to submit to his passion, and declares it in a letter to the lady. Nor were Greene and Lilly the only writers Hind imitated; for now and then he has resorted to older authorities, as when he observes, "The prince standing at the barre, where Beautie sate chiefe judge, was surprised with many griefes," &c., which figure is copied from a poem by Gascoigne, commencing,

"At Beauty's barre as I did stand," &c.

Hind dedicates his work to Philip Earl of Montgomery, declaring that he "knows his own worth," which may be reasonably

doubted. At the back of the dedication are seven Latin lines *ad Lectorem*, signed Johannes Hind, and thirteen English "Verses in praise of the Booke," by "Alexander Burlacy, Esquire."

IDEN, HENRY. — *Circes*. Of John Baptista Gello, Florentyne. Translated out of Italyon, into Englyshe by Henry Iden. Anno Domini M.D.LVII. — *Cum privilegio ad imprimendum solum*. [Colophon] — Imprinted at London in Poules Church-yard, at the sygne of the holye Ghoste, by John Cawoode. Printer to the Kinge and Quenes Maiesties.

The biographers of Gelli, or Gello, mention that his Dialogue of "Circe" was translated into English in 1599, an edition we have not seen, but they omit to notice this version of it from the Italian by Henry Iden, which preceded it by more than forty years. All we know of Iden is, that he was tutor to Lord Herbert of Cardiff, and his two brothers, Edward and Henry, to whom he dedicates his translation, dated from London, 15th March, 1557. We do not find that he was of either university. Gelli, as we know, was born a tailor, bred a tailor, lived a tailor, and died a tailor, continuing his trade in spite of his literary pursuits and inclinations; and Iden gives us the notion that he had been in some avocation, not of a kind peculiarly to qualify him for the duties of an instructor. He probably travelled with his pupils, and in this way acquired a competent knowledge of Italian. From an obscure expression he uses, we may imagine that Iden was in Italy when Gelli first published his "Circe" in 1549. Iden's translation is a rare book, but not worth any lengthened notice; and perhaps we should have passed it over entirely, but for a hymn at the end, which Ritson had not seen, or he would hardly have called this single piece "various Italian verses"; (Bibl. Poet. 254.)

The preliminary argument explains, that Circe gave Ulysses power to restore to their shapes all such of his transformed Greeks as he could persuade to become human again: —

"Uliesses seketh through all the Iland, and speaketh with many, who for divers occasions wil rather remayne in that life then to become men agayne. Fynallie finding one who considering well the mightines of man, and how farre he is more noble then any other best, by meane of thunder-standing, desireth to become man againe as he was. And so being restored by Uliesses into his formar beyng, first (as it is the duetie of man) harynge acknowledged and gyven thanks unto the mooste hyghe and mighte God of all, they retourned merelye together into there countrye."

The dialogues between Ulysses and some of his obstinate followers are ten in number; but the discussions, on the comparative merits of human and bestial life, are somewhat dull, and may be passed over in favor of the subsequent meritorious piece of poetry for the day in which it was written: it is a hymn, addressed to the Creator by the only follower whom Ulysses could prevail upon to prefer the shape of a man to that of an elephant.

"The Hymn.

"Universall nature of the world, heare thou this himme of mine!
 Ye woodes kepe scilence, and ye wyndes repose your selves in fyne,
 Whiles of this ordre of the hole, so marvelous, and so fayre,
 Of the firste mover I do synge, and cause of earth and ayre.
 Of all incorruptible thinges, and that corrupt may be,
 Of the fyrste cause thereof I synge, and eke of that I se,
 That balaunced a mydde the heavens, the earth for her due place
 And of that, that the waters swete doth sprinkle on her face
 To nourish all that mortall is: and of the same also
 That hath so many sundry kindes of creatures, high and low,
 Made for the service all of man: and of that, that to hym,
 Hath gyven an understandinge clere, to the end that he should clymme,
 And have thereby the knowledge true of that fyrst cause of might,
 And then a wyl in hym well set to love the same aryght.
 O ye, my powers everie one, prayse ye that cause with me,
 And let the gladnes of my spyrite therto with you agre.
 O, all ye giftes then of my soule with me se that ye synge
 Of thuniversall and fyrste cause of all and everye thinge:
 Of myne understandinge thou light, and fredome of my wyll,
 Agre in one of that same cause the heavens with prayse to fyll.
 O, everlastinge mover greate, that no beginning had,
 Nor shall have ende, thy creature man, that therto is moost glad
 Is he that syngs this daye thy prayse, and prayeth with all his powers,
 That honor high and glory greate to the[e] be yeares and howers!"

The "half-reasoning elephant" is the only beast that can perceive the value of whole-reasoning: the other creatures, upon whom Ulysses tries his eloquence in vain, are the oyster, the mole, the snake, the hare, the goat, the hind, the lion, the horse, the dog, and the calf. The oyster and the mole are dismissed in the same division of the work.

IDLENESS, THE IMAGE OF.—A lyttle treatise called the Image of Idlenesse, conteynyng certeyne matters moved betwene Walter Wedlocke and Bawdin Bacheler. Trāslated out of the Troyane or Cornyshe tounge into Englyshe, by Olyver Oldwanton, and dedicated to the Lady Lust. [Colophon]—Imprinted by Wyllyam Seres, dwellynge in Powles Church yard at the signe of the Hedgehogge. 8vo. B. L. 52 *leaves*.

There is a great deal of cleverness and amusement in this little anonymous work. It is of the greatest rarity, and on this account has escaped the notice of Ames, Herbert, and Dibdin, although printed, and possibly written, by one of our best early typographers. We say possibly written, because Seres was, in all probability, the author of a production noticed in Vol. I. on p. 28, and he may have deviated into prose, as well as verse. In the small dateless work before us there is both verse and prose, although the latter much predominates. William Seres was a printer between the years 1548 and 1575; and as "The Image of Idleness" was unquestionably a Roman Catholic production, we may fairly conclude that it came out anterior to the date when Elizabeth ascended the throne.

William Pawlet, Marquis of Winchester, wrote a tract called "Idleness,"¹ but the rest of his title-page differs in all respects

¹ See Vol. IV. article WILLIAM PAULET. Since we penned this notice, when we apprehended that it was "the only known copy," we have had an opportunity of inspecting a second, and we believe that a third has been publicly sold. This fact shows how dangerous it is to speak posi-

from that at the head of the present article, and the only known copy of it bears date in 1587, about thirty years posterior to the period when Seres's "Image of Idleness" (for convenience we shall treat it as his, whether as printer or author) made its appearance.

The promising fore-front is followed by the subsequent "Table of this present booke," and as it gives a particular and minute insight into the curious contents, we quote it entire:—

"The preface of the translatour Capi. i.

"The fyrst part of a certeyne Epistle sent by Bawdyn Bacheler to Walter Wedlocke, wherin doth apeare the groundes that caused the settinge forth of this treatyse Capitulo ii.

"Baldwyn Bacheler, beinge suter to a certeyne Gentywoman for maryage, wryteth to a frende of hers, for to have his helpe and furtheraunce in the matter Capi. iii.

"Wheras Bawdyn had bin suter to a certeyne Gentywoman for maryage, and was in good hope to obteyne, he receaved knowledge to the contrary by a letter from a gentleman that hadde byn partely a meanes for hym, and therupon wrote backe to the said Gentleman as foloweth Capi. iiii.

"Here Bawdyn wryteth to the Gentlewoman mencioned in the last letter Ca. v.

"Where as a certeyne Gentlewoman bare in hande that she was determyned never to mary, and was neverthesse lykely to be much sued unto for maryage, here Bawdyn informeth her by his letter under what sort she were beste to use and gyve over her suters Capitulo vi.

"Here Bawdyn wryteth to a certeyne gentlewoman that was dangerous to be sene or spoken withal by such as came to sue unto her for maryage Capi. vii.

"Here Bawdyn wrytethe to a certeyne Gentlewoman, at whose handes he had bin disdeynefully refused uppon treatye of maryage Capitulo viii.

"Here Bawdyn wryting to a certeyne gentleman, his frende, amonge other thynges bewayleth hym selfe of his evyll speede in wooyng and treaty of maryage Capi. ix.

"Where as Bawdyn served in Garryson, and had compounded with a certeyne gentleman, his frende, to repayre thyther at all tymes of daunger, the same being so streyghted in a time of commotion, that he was forced for his safegard to take another howlde, where as were many Gen-

tively about the rarity of any old book. There is a copy of "The Image of Idleness" in the Bodleian Library, so that the exemplar of that little clever volume in the British Museum is not, as we supposed, unique.

tlewomen, whiche furnytüre the other greatly wanted. Here Bawdyn maketh hym ryquest to have some fruition of that commoditie Capitulo x.

"The aunswere made to the sayde letter . . . Capitulo xi.

"Here Bawdyn replyeth to the foresayde answer, and perceiving his continual evyll spede doth determyne to gyve over all such kynde of sutes . . . Capi. xii.

"The seconde parte of the Epystle sent by Bawdyn Bachelor to Walter Wedlocke . . . Capitulo xiii.

"Here Bawdyn, to prove that women are never so much addyct or bent to theyr owne wyll and opynyon, but that by wysedome and good pollycy they may easely be broken therof, sheweth a lyuely example of late experience . . . Capi. xiiii.

"The thyrd and last parte of the Epystle sent by Bawdyn Bachelor to Walter Wedlocke . . . Capitulo xv.

"Here endeth the Table."

These different entertaining subjects are made the heading of the fifteen chapters, reckoning "the Preface" as the first, which, in place of a dedication, is addressed "To the ryght honorable and his especial good Lady, the lady Lust of Pawesforde, Olyver Oldwanton, your Ladyships bondeman, wyssheth a joyfull lyfe and contynuall felicitie."

The whole is ironical, and the information it contains is the pretence that the writer had translated the work from the Trojan or Cornish language in order to avoid idleness. This early notice of the separate language of the West of England is in itself remarkable; and after it we come to "Capitulo i," from which we gather, that the gist of the performance is to vindicate Baldwin Bachelor from the accusation of being averse to matrimony: for this purpose he transmits to his friend Walter Wedlock copies of correspondence he had had with various ladies in order to induce them to marry him, but in vain. One of the ladies to whom he proposes is a widow, and in order to ingratiate himself with her, he sends her the ensuing "Epitaph" upon her first husband, Lewis Blethin; but whether the name be real or feigned is a point we have no means of determining.

"Lewes lyeth here, so fell his fatall houre,
Blethin surnamed, of Southwales the floure:
In knowledge of the lawe worthy eternal fame,
In wysedome and temperaunce coequall to the same.

With all good qualities, shortly to conclude,
 And honeste trade of lyfe moste plenteously endude.
 Whom cruel death, alas, in his XXXV yeare
 Wastyng of this worlde, hath layde a longe on beare.
 Wayle his want, Welchmen: to rathe ebbd was his tyde.
 God sende you many suche, and lenger to abyde."

In his letter "to a certeyne gentlewoman at whose handes he had bin disdeynefully refused," he inserts these verses, which are addressed to her: —

"The wise fathers of old have alwaies tought,
 That we shulde not shewe unto our foo
 The pensivenes of our secrete thought,
 Though in our hart we suffer deadly woe,
 But bere it forth as if it were not soo;
 For our discomfort shall cause him to be glad,
 Where as our wyl is for to make hym sad.

"But reason, alas, in me is so appaid,
 That I can not unto such counsell fall,
 Thogh in my letter I have right now assaid,
 And falsely my selfe a dissembler did call,
 Bicause that you, my deadlyest foo of all,
 Shulde not perceave nune woful hevinesse;
 For, well I wot, ye loy at my dystresse.

"Yet folly now forceth me the truthe for to expresse,
 What so ever my letter doth conteyne;
 Wherfore, with woful hart I opely confesse
 Howe y^t your love hath put me to such peine,
 That with the lyfe I may no more susteyne:
 And if there be no grace but that I shal be ded,
 Yet this shalbe my last, God send you well to wed."

Here, in the first line of the second stanza, the rhyme shows an obvious misprint, and we have therefore ventured to substitute "appaid" for *appalled*.

We thus arrive at the second part of Baldwin's Epistle on Matrimony. Here it must be owned that he is somewhat long-winded, for he fills more than fifteen pages with his argument; but at the end, feeling perhaps that he has been wearisome, he proceeds to prove, by a humorous illustration, that women, however self-willed, are "by reason and policy easily broken thereof."

His proof consists of a well-told tale, not of "the taming of a shrew," as might be expected, but of a gentleman who, riding to the West of England, just as he is setting out from Charing Cross, overtakes a fair lady, on horseback, going as far as Shaftesbury on the same road. They join company, and the gentleman, in a manner sufficiently intelligible, avows his purpose of making her his bed-partner on the journey: the lady rejects his proposal, but not his company; and the story consists of the contrivances of the gentleman to accomplish his desire, which, in the end, by "reason and policy," he accomplishes with the good will of the unresisting lady.

The third and last part of Baldwin's Bachelor's letter is of a different, though kindred nature. The object of it is to show Walter Wedlocke that most husbands make their own misery by being too inquisitive as to their wives' affairs. This point he establishes by a shorter tale of a smith, who unexpectedly detects his wife openly intriguing with a priest, — for priests are not spared even in a work which, from first to last, bears a Roman Catholic complexion. The smith complains to the head of the monastery, who promises to expose and punish the priest. The smith objects on the ground that it is much better, in order to avoid the ridicule of neighbors, to keep such matters close, and only requires the Provost to admonish his subordinate, that if he must offend, he should not do it in future so publicly. The smith has little objection to his wife's clerical intimacy, but a great objection, for his own character's sake, to its being known.

The conclusion of the whole subject, and the winding up of the droll, yet argumentative work, is the following: —

"And nowe, Walter, to conclude with you: wheras ye have unjustly accused me that I shulde dispyse maryage, I trust I have bothe sufficiently declared my selfe therein, and also gyven you ensample of a Chrystian charitie, as well in exhortynge you (notwithstanding your raylynge rage shewed towardes me) how paciently to suffer the harme that can not be eschewed; as also in counsaylynge how the same may best be kept frō the knowledge and wondrynge of the worlde: which for troth in such case is more payne and rebuke then the very evyll it selfe, requyrynge no more at your handes, for all my travayle and good wyll herein, but from hence forth to have your good worde, and ye shallbe sure of myne. FINIS."

There is no positive indecency in this pleasant little book, and the two novels introduced seem decidedly of English growth, the scenes being laid in the English towns of Shaftesbury and Pembroke, where perhaps they were current: the author expressly calls them "lively examples of late experience."

JAMES, THOMAS. — The Strange and Dangerous Voyage of Captaine Thomas James in his intended Discovery of the Northwest Passage into the South Sea &c. Published by his Majesties command, &c. With an Appendix concerning Longitude by Master Henry Gellibrand &c. and Advice concerning the Philosophy of these late Discoveryes by W. W. — London, Printed by John Leggatt for John Partridge. 1633. 4to. 74 leaves.

It is dedicated to the king by Captain Thomas James, who at the end of the tract inserts the date, — "Charleton July the second 1632." The "advice" spoken of on the title-page as by W. W. is, in fact, subscribed X. Z. In the course of his prose relation the author inserts two copies of "ragged rhimes." The pamphlet is recommended to perusal by a person who subscribes "Thomas Nash," and who calls himself the "fellow Templar" of Captain James. This was perhaps the Thomas Nash who, in the same year that this pamphlet was printed, published a book entitled "Quaternio, or a fourfold way to a happie Life." He is not to be confounded, as he has sometimes been, with Thomas Nash the celebrated pamphleteer of the reign of Elizabeth, who died before 1601. A folding map with a portrait of James follows Nash's epistle. Gellibrand, the author of the Appendix, was a distinguished mathematician, who in 1635 published "A Discourse on the variation of the magnetical Needle," &c. Two years earlier he had printed abroad his *Trigonometria Britannica*. He was born in 1597, and died early in 1638.

JENNER, THOMAS. — *The Soules Solace, or Thirty and one Spirituall Emblems.* — London, Printed by E. P. for Henry Overton &c. 1639. 8vo. 27 leaves.

There was an earlier edition of this volume in 1631, from which it appears that the name of the author was Thomas Jenner, afterwards a bookseller; he signs the address in this edition with his initials only. The Emblems are entirely of a religious character, (with the exception of the last,) and the author tells the reader, "Hearing many Ministers, I have pluckt from some of their Gardens, flowers which I have put altogether and made a Posie (if not for thee, yet for my selfe) to smell on." A copperplate accompanies each "emblem," and they appear to have been engraved by different artists; at the end of each are the initials, perhaps of the "Minister" from whose "garden" the "flower" was "plucked." The last emblem, numbered 31, is entitled "Tobacco," and to it belongs an engraving of a gentleman, in gay apparel, sitting at a table and smoking. It has been considered a portrait of George Wither, the poet. This piece is the only one not of a merely pious turn, and it runs as follows: —

"The Indian weed, withered quite,
Greene at noone, cut down at night,
Shews thy decay: all flesh is hay.
Thus thinke, then drinke Tobacco.

"The Pipe that is so lilly white,
Shews thee to be a mortall wight,
And even such, gone with a touch.
Thus thinke, then drinke Tobacco.

"And when the smoake ascends on high,
Thinke thou behold'st the vanity
Of worldly stuffe, gone with a puffe.
Thus thinke, then drinke Tobacco.

"And when the Pipe grows foule within
Thinke on thy soule, defil'd with sin,
And then the fire it doth require.
Thus thinke, then drinke Tobacco.

"The ashes that are left behind
May serve to put thee still in mind,

That unto dust returne thou must.
Thus thinke, then drinke Tobacco."

Answered by G. W. thus: —

"Thus think, drinke no Tobacco."

Drinking tobacco was at that time a phrase for smoking tobacco. Against the supposition, that the portrait of the gentleman smoking was meant for Wither, is to be taken the fact that he was from the first an enemy to the use of what Spenser, at an earlier date, called "divine tobacco." In his "Abuses stript and whipt," 1613, Lib. II. Sat. I., Wither censures smoking as "a thing full of barbarism and shame." The lines above quoted are also printed in "Two Broad sides against Tobacco," licensed in 1672, and printed for John Hancock.

JEALOUSY. — A Dialogue bytwene the commune secretary and Jalowsye, Touchynge the vnstabilnesse of Harlottes. [Colophon.] — Imprynted at London in Crede Lane by John Kynge. 4to. B. L. Three leaves.

This tract was unknown to Ames and Herbert, and Dr. Dibdin's account of it, from a copy belonging to Heber, is very brief and unsatisfactory. It is printed upon five pages, and has no date, but as Kynge was a typographer between 1550 and 1561, we may assign it to any year in that interval. At the authorship we can only guess; but as Edward Gosynhill wrote for Kynge several humorous and satirical pieces, *pro* and *con* the female sex, we may be induced to believe that this droll, but severe, trifle proceeded from his pen.

It consists of a conversation between two persons, one of whom, called Jealousy, pretends to wish to marry, but is afraid of "the horn," while the other, at his request, gives the characters of different ladies who might seem eligible. The "Common Secretary" is to be taken to represent an individual who is in the secret of the qualifications or disqualifications, the defects or excellencies, of female candidates for matrimony: he is the general depository of their secrets. The following inquiry by Jealousy gives

an earlier instance of the use of the word "trull" than is to be found in our best dictionaries : —

"Than thus: she that hath a rollynge eye,
And doth convey it well and wysely,
And therto hath a waverynge thought,
Trowe you that this trull wyll not be bought?"

The same remark applies to the word "dantyptrat" in the answer by the Secretary : —

"Yes; but take hede by the pryce ye have no losse:
A mad marchaunt that wyll gyve V marke for a gose.
Beware a rollynge eye w^t waverynge thought, marke that,
And for suche stuffe passe not a dantyptrat."

The *dandyptrat* was the name of a very small coin issued by Henry VII.; and the Secretary warns Jealousy not to care, as it were a farthing, for "such stuff" as he has described. Some of the questions put by Jealousy seem to answer themselves, and what the Secretary says in reply is not always quotable: as,—

"She that is very wanton and nyse
Thynkyng her selfe mervaylous wyse,
And wyll come to hym that dothe her call,
Wyll she not wrastell for a fall?"

And again : —

"She that dothe make it all straunge and quaynt,
And loketh as she were a very saynt,
If a man in the darke dothe her assay,
Hath she any power to holde out? nay, nay."

In both these cases, Jealousy, in fact, replies to his own query, and spares us the difficulty of copying the Secretary's unhesitating and unscrupulous answers. Jealousy has still some descriptions of women to inquire regarding : —

"She that can no conseyle kepe,
And lyghtly wyll sobbe and wepe,
Laugh agayne, and wote not why,
Wyll she not be soone tyced to foly?"

We cannot well understand what is meant by "lyght of the seare" in the subsequent stanza, any more than we can at all decisively explain what Hamlet intended (Act II. sc. 2) by

"tickled o' the sere." The reader must here excuse the line, for the sake of a word by which all the commentators on Shakspeare have been puzzled : —

"She that is fayre, lusty and yonge,
And can comon in termes wyth fyled tonge,
And wyll abyde whysperynge in the eare,
Thynke ye her tayle is not lyght of the seare?"

"Seare," in the one place and in the other, may not at all imply the same thing, but what does it mean in either instance? The discussion between Jealousy and the Common Secretary has in fact no conclusion, and the former arrives at no absolute decision on the subject of matrimony: he receives so much discouragement from the person he consults, in the bad characters he draws of the whole female sex, that we may presume he finds no wife to his mind. The whole is terminated by a proverb, also introduced by Chaucer in his "Wife of Bath's Prologue," on the salacious effects of high living upon both sexes. The Dialogue consists of only twenty-four stanzas, and we think it not unlikely that, before it was published in 4to, it had appeared as a broadside. In 1564-65 Edward Sutton had a license to print, what is called in the entry at Stationers' Hall, "a boke intituled the Joyes of Jelosy," and about this period publications for and against the ladies were numerous.

JERUSALEM, DESTRUCTION OF.—Canaan's Calamatie Jerusalems Misery, or the dolefull destruction of faire Jerusalem by Tytus, the sonne of Vaspasian Emperour of Rome, in the yeare of Christs Incarnation 74. Wherein is shewed the woonderfull miseries which God brought upon that Citty for sinne, being utterly overthrowne and destroyed by Sword pestilence and famine. — At London, Printed for Thomas Bayly, and are to be sould at the corner-shop in the middle rowe in Holborne, neere adjoyning unto Staple Inne. 1618. 4to. 32 leaves.

This tract is not mentioned at all in the first edition of Lowndes' "Bibliographical Manual," and in the second edition the earliest date assigned to it is 1615, whereas we know that it came from the press of Thomas Purfoot (for Henry Tomes) as early as 1598. The only important difference in the title-page (the imprint of course excepted) is that after "Canaans Calamitie, Jerusalems Misery," are inserted the words "and Englands Mirror," to make it especially applicable as a warning to the people of this country. Having originally appeared in 1598, it was again printed in 1604, 1615, 1618, 1627, 1640, and 1677, besides other intermediate impressions of which we can give no account. Thus its great popularity is undoubted, and the revolting coarseness and bloodshed of some of the details were likely to be inviting only to the humblest class of readers. As a poem it has no claim to attention. The subject had been broached in our language in 1528, when Wynkyn de Worde put forth a narrative derived from Josephus, which was also printed by Pynson.

A question has arisen regarding the authorship, and it has been attributed to Dekker merely on the ground of the initials T. D. at the end of the dedication ¹ to Richard Kingsmill, Esq., of

¹ The dedication to Kingsmill of the first edition is expressly dated "In the yeare of our Lord God, 1598." The address "to the Gentlemen Readers" there ends with the following stanza:—

" The which according to their own request
The Lord in wrath did perfectly fulfill:
Their chanelis ran with blood, and did not rest;
Their blood was spilt that Jesus blood did spill.
God grant we may our hatefull sinnes forsake,
And by the Jewes a Christian warning take."

The old play upon the same subject, called "The Jews' Tragedy," professes to have been written by William, the son of old John Heminge. It was not printed until 1662, but it contains many passages clearly of a much earlier date; and we know that a drama, called "Titus and Vespasian," was brought out at Henslowe's theatre on 11th April, 1591. Diary, p. 24, &c. In "The Jews' Tragedy" there are several remarkable imitations of older dramatists: even Hamlet's soliloquy is parodied, "To be, or not to be, aye, there's the doubt," &c., p. 29. This would tend to prove that Shakspeare's tragedy was not well known, nor often acted when "The Jews' Tragedy" was in a course of performance.

Hampshire, and at the close of an address "To the Gentlemen Readers." Here, however, a circumstance is mentioned which renders it improbable that our celebrated English dramatist and pamphleteer should have had any hand in the performance, independently of the inferiority of the style, which in most places is much below the level of Thomas Deloney, the only other writer of verse of the period with the same initials. We are confident that it was not by Dekker, and we are persuaded that it was not by Deloney. Speaking of the signs preceding the siege by Titus, disregarded by the Jews, the author thus vulgarly exclaims:—

"See how the Divell doth sinfull soules beguile,
Filling the same with vaine imagination,
Thinking themselves cock-sure, when al the while
They stand upon the brink of desolation.
All faithfull Christians warning take by this:
Interpret not Gods fearfull signes amisse."

And afterwards he thus adverts to the consequences of the internal commotions:—

"Here lay a woman stabbed to the heart,
There a tender infant on a souldiers speare
Struggling with death, and sprawling with each part.
The channels ran with purple blood each wheare:
A thousand persons might you daily see,
Some gasping, groaning, bleeding fresh to bee."

There are other portions, as our readers may easily believe, more disgusting and shocking, particularly all that relates to Miriam and her young son, but we refrain from quoting them; and we shall conclude only by repeating our conviction that it is a libel upon Dekker's genius and judgment to suppose that he could be the author of such offensive descriptions, to say nothing of the filthy language in which they are exposed. To rescue him from such obloquy has been our principal reason for noticing this anonymous production.

JESTS.—Coffee-House Jests, by the author of Oxford Jests. This may be printed. Roger L'Estrange. March 30, 1677.—London, Printed for Benj. Thrale at the

Bible in the Poultrey near Cheapside. MDCLXXVII.
8vo. 120 leaves.

We should have passed over this collection of what are called "Jests," like other books of the same class, but for two peculiarities belonging to it, namely, that it contains a mention of Shakspeare's Falstaff, showing how common a subject of conversation and merriment the fat witty knight was, and a brief story which deprives Prior of all originality in his poem entitled "The Thief and the Cordelier."

It is stated on the title-page that "Coffee-House Jests" were "by the author of Oxford Jests"; and we know that the latter were collected by a man who acquired the title of Captain Hicks, from the fact that, residing at Deptford, at the date of the Restoration, he there raised and trained a company of men. Anthony Wood tells us (*Ath. Oxon.* III. 489, edit. Bliss) that Hicks was of "poor dissolute parents" in Oxford, and "collected and composed by Capt. W. Hicks" are words found on the title-pages of several jest-books towards the close of the seventeenth century. He seems to have been a fellow who had a taste for low humor and bad company.

The manner in which Sir John Falstaff is introduced, in no way illustrates the works of our great dramatist further, than by showing how popular the Knight continued, even after our stage had been usurped by the more fashionable productions of the French school. In itself the anecdote is nothing, but it runs thus:—

"A Noble Man once told his Fool, that if he could but tell him what Sir John Falstaff's christen name was he'd settle eight pound a year upon him for his life, and he should marry the Dairy Maid, who he loved dearly. 'Woo't i-faith Lord?' says the Fool. 'I, that I will,' says the Lord. 'Swear it, Lord, swear it,' says he: 'I protest I will,' says my Lord. 'Well, stay a little then,' says he—'Sir John what?' says he: 'Why, Sir John Falstaff's Christen name: Nay,' says my Lord, 'Ill tell you no farther: his name is Falstaff and he was christened John: now tell me what Sir John Falstaff's Christen name is.' And after he had walked two or three times about the Room my Lord urged him to tell him. 'Prithee, Lord,' says he, 'tell me his name again.' 'Why his name was Falstaff, and he was Christened John: now tell me his Christen name?' At last,

after an hours pausing — ‘Now, Lord, I have it, I have it!’ says he; ‘for I can tell what Sir John Falstaff’s Christen name was: and shall I have Eight Pound a year?’ ‘Yes and Doll to: I, that thou shalt I protest,’ says he agen. ‘Why then,’ says he, ‘bear witness, for I have hit on’t now. Sir John Falstaff’s Christen name was — he was christened Sir John Falstaff. Look you there, you Rogues, who’s the Fool now? Hey for Doll! O brave Doll: she’s mine own: I’ll go and buss her now, for she’s mine own, you Rogues.’”

We can only tolerate this story for the name’s sake; but that which deprives Prior of all originality in his once famous tale of “The Thief and the Cordelier,” is much better, and even adds a point, of which the poet might have availed himself with advantage: —

“A great Robber in Ireland, having been condemned to die, was extremely troubled at it; but the Priest that was with him bid him be of good chear, for his next meal should be in Heaven. ‘Faith,’ says he, ‘I have small appetite to Heavenly food; but if you will take the Dinner for me, I’ll give you Five pounds for to pay the reckoning!’ The Priest then very ingeniously told him he thought there would be flesh there, and this being Friday, he never yet eat flesh on that day, and so desired him to excuse him at present; ‘but this I will assure you, Sir, that if ever you make me such another offer at this place, and upon another day, you may be confident I shall not refuse it; but at present I cannot accept of it: yet thank you for your kindness, as much as if I had it.’”

One of Hicks’s jests is from Latimer’s Sermons, the steeple without a bell, and the pulpit without a preacher; another is John Heywood’s comparison of books with cheese. He appears to have resorted to many sources, and if we examined such productions in any detail, we should be sure to find that he often repeated the same joke with little variation. We have read the following in some much earlier authority, where it was imputed to Sir Thomas More.

“Some Prentices in London, being, indeed, one Christmas to act a Play, when they were perfect, they came to a grave Citizen and desired him to lend them his clothes to act in the Play. — ‘No,’ says he: ‘Nobody shall play the fool in my clothes but myself.’”

The whole number of “Jests” in this edition is 334, but in other impressions (for it went through four prior to 1686) they are carried as far as 398.

JOHNSON, RICHARD.—The Crown Garland of Golden Roses. Gathered out of Englands Royal Garden. Set forth in many pleasant new Songs and Sonnets. With new additions never before imprinted. Divided into two parts by R. Johnson.—London, Printed for W. Gilbertson at the sign of the Bible in Gilt-spur-street, 1659. 8vo. B. L. 65 leaves.

It is difficult, perhaps impossible, to state accurately how much of this volume was written by Richard Johnson, and for how much he was indebted to other ballad-poets. The words "divided into two parts by R. Johnson" probably mean more than that he had merely divided the collection into a first and second part; yet, even in the first part, are pieces avowedly the composition of Thomas Deloney, and published by him in his "Strange Histories," &c. in 1607, (see Vol. I. p. 262,) as well, no doubt, as previously in broadsides: among these we may mention the ballads of "Fair Rosamond" and "The Duchess of Suffolk's Calamity." This last ends the first part on sign. F 2, and the second part begins with "The lamentable Fall of the great Dutches of Gloucester," and concludes on sign. H 8.

The earliest known edition of "The Crown Garland" is dated 1612, and in its contents it is precisely the same as that in our hands as far as

"And ever shall until I dye,"

on sign. D 5 b. All that follows it is omitted in the impression of 1659, and much substituted that is not elsewhere found, beginning with "A Servants sorrow for the loss of his late Royal Mistris, Queen An." What was Johnson's degree of instrumentality, as regards authorship or editorship, of the rest of the collection, we can only conjecture; but as he was born in 1573, he was only in his 46th year at the time Queen Ann died, and he may have lived (although it is not likely) even to superintend this edition of his "Crown Garland" in 1659. The oldest copy of it bears the following title:—"A Crowne Garland of Golden Roses. Gathered out of Englands Royal Garden. Being the lives and strange fortunes of many great Personages of this land. Set forth in many pleasant new songs and sonnets never before imprinted. By Richard John-

son. At London. Printed by G. Eld for John Wright, and are to, be solde at his Shop at Christ Church Gate. 1612." Eight years afterwards, namely, in 1620, it assumed a new title, when it was "printed by A. M. for Thomas Langley" as "The Golden Garland of Princely Pleasures and delicate Delights," but it afterwards resumed its old name, and by that it has been ever since recognized. We may, we apprehend, take it for granted that Johnson was the author of all that was comprised in the impression of 1612, and that the additions afterwards made were obtained from time to time by him from other sources, in order to give novelty and attractiveness, as well as body and bulk, to the work: hence the introduction of some of Deloney's most celebrated ballads.

After the title-page of the edition before us comes a table of "The Contents," including in the whole twenty-seven productions, of which eighteen are in the first part, and only nine in the second. To enable others to make a comparison with previous or subsequent impressions, we subjoin the list precisely as it stands in the copy of 1659:—

"A Princely Song of the red Rose and the white.

A delightful Song of the four Feasts of England.

The lamentable Song of the Lord Wigmore and the fair maid of Dunsmore.

The complaint of faire Isabel for the losse of her honour.

A Song of Sir Richard Whittington thrice Maior of London.

The life and death of the great Duke of Buckingham.

The woful death of Queen Jane, and how King Edward the sixt was cut out of his mother's belly.

A short and sweet Sonnet made by a maid of honour upon the death of Queen Elizabeth.

The life and death of famous Tho. Stukely.

A most Royal Song of the life and death of Queen Elizabeth.

A Song of a King and a Begger.

A lovers Song in praise of his Mistris.

Another.

A servants sorrow for the losse of his late royall mistris Queen Anne.

The good Shepheards sorrow for the death of his beloved Son.

The second part of the good shepheard.

A mournfull Ditty of the Lady Rosamond K. Henry the 2 Concubine.

A most rare and excellent History of the Dutches of Suffolk's calamity.

"The Second part.

"The Lamentable fall of the great Dutches of Gloucester.

A Courtly new Song of the Princely wooing of the fair maid of London
by K. Edward.

The fair maid of London's answer to King Edward's wanton love.

The story of ill May-day.

The life and death of the two Ladies of Finsbury.

An excellent Song made on the Successors of K. Henry the fourth.

A Princely story of Henry the eight's six wives.

The lamentable complaint of Queen Mary for the departure of K.
Phillip.

The battel of Agen-Court."

As all these pieces have been comparatively recently reprinted by the Percy Society, under the able and accurate editorship of Mr. W. Chappell, we refrain from making any extracts, with the exception of three stanzas from a ballad above enumerated, "The Life and Death of the two ladies of Finsbury," which relates to and illustrates our ensuing article by the same author. They are these:—

"Old Sir John Fines he had to name,
being buried in that place,
Now since then called Finsbury
to his renown and grace:
Which times to come shall not out-wear,
nor yet the same deface.
Oh, maidens of London so fair!

"And likewise when those Maydens dy'd,
they gave those pleasant fields
Unto our London Citizens,
which they most bravely builds;
And now are made most pleasant walks,
that great contentment yields
To maidens of London so fair.

"Where lovingly both man and wife
may take the evening aire,
And London Dames to dry their clothes
may thither still repair,
For that intent most freely given
by these two Damsels fair,
Unto the maidens of London for ever."

Of course this etymology of Finsbury, or *Finesbury*, is merely fanciful, and we shall see presently that in 1607 Johnson had called him Sir *William Fines*, there first broaching his account of the origin of the name of the district.

JOHNSON, RICHARD.—The Pleasant Walkes of Moorefields, Being the gift of two Sisters, now beautified to the continuing fame of this worthy Citty.—Printed at London for Henry Gosson, and are to be sold at the Signe of the Sun in Pater noster Row. 1607. 4to. B. L. 12 leaves.

This is the first edition of a unique tract, for it is a mistake on the part of Gough to say (Lowndes' *Bibl. Man.* p. 1216, last edit.) that he "had seen an impression in 1617, containing a poem entitled *London's Description*." There never was an impression in 1617, and the poem of "*London's Description*" belongs to that of 1607.

The dedication is subscribed "Rich. Johnson," and is "to the right worshipfull the Knights and Aldermen of this honourable Citty of London"; and, recollecting the character and state of Moorfields, with its drains, dirt, and dykes, some fifty or sixty years ago, it seems strange to find it called, in this preliminary epistle, "a pleasurable place of sweet ayres for Cittizens to walke in, now made most beautiful." He derives the name of Finsbury here, not from Sir John, but from Sir William Fines, who, dying in the Holy Land, had left the estate to his two maiden daughters, Mary and Katherine (called Annis in the ballad quoted in the preceding article), who bequeathed them to the city of London "for an ease to the citizens, and a place for their servaunts to dry clothes in, and likewise builded the two crosses, the one at Bedlemgate, the other at Shoredich."

The body of the production is a Dialogue between a Country Gentleman and a London Citizen: they begin from the beginning, and inform us that Brute built the city, and called it Troynovant, 1108 years before Christ. Since that date it had every year been

"much beautified," lastly by the Lord Mayor and Corporation, who had caused Moorfields (the gift of two sisters, daughters of Sir William Fines, to the inhabitants) to be inclosed, planted with 291 trees, and laid out in agreeable walks in the form of a cross. At this period there were "some ten acres" within the limits of the city. "All England," exclaims the Country Gentleman, "may take example at your London Citizens, who not onely seeke for their owne benefites, but strive to profit others, shewing themselves good common-wealths men; and, as they be called Fathers of the Citie, so be they cherishers of the poore and succourles."

Hence they proceed to speak of the buildings in the neighborhood, and especially of Fisher's Folly, in which Lord Oxford had resided, where the Queen had been entertained, and which afterwards was occupied by Sir W. Cornwallis. Antiquarian matter is here introduced, but it has no novelty, nor does Johnson deserve any praise for it, since it was chiefly derived from "Stow's Survey," of which three editions had at that time appeared. All this portion is very dull, and the Citizen so much feels it, that he introduces a poem headed "London's Description," to relieve the tediousness of his long discourse. We make the subsequent quotation from it; but although it answers the purpose, as a variety, it has few claims to our notice on the score of excellence:—

"From Lud unto King James thus London fared,
 Sacred Monarke, Emperour of the West,
 To whom the world yeeldes none to be compared:
 By Londons love thou art heere earthly blest.
 Mirror of mankind! each lands admiration,
 The worlds wonder, heavens true contemplation! * * *

"Of Londons pride I will not boast upon,
 Her gold, her silver, and her ornaments;
 Her Gems and Jewells, pearles and precious stone,
 Her furniture and rich habilliments;
 Her cloth of silver, tissue, and of gold,
 Which in her shops men dayly may behold. * * *

"If Rome by Tiber substance doth attaine,
 Or Euphrates to Babylon brings plentie,

If golden Ganges Egypt fills with gaine,
 The Thames of London surely is not emptie:
 Her flowing channell powreth forth much profit
 For Londons good, yet few know what comes of it."

There are eighteen such stanzas, hardly one better than another, in laudation of the City and its magistrates, with a list of the main benefactors, from Henry Picard in 1357 to Sir Thomas Gresham in 1566, when he built the Royal Exchange.¹ Just before the close a tribute is paid to a merchant-taylor of the name of Dove, who founded and endowed almshouses for twelve poor men, and gave a further sum of money to pay for the tolling of the bell at St. Sepulchres on every execution-day.

JOHNSON, RICHARD. — *Anglorum Lacrimæ*: In a sad passion complayning of the death of our late Soueraigne Lady Queene Elizabeth: Yet comforted againe by the vertuous hopes of our most Royall and Renowned King James: whose Majestie God long continue. — Imprinted at London for T. Pavier, and are to be solde at the signe

¹ This mention of Gresham reminds us of a private note, dated 1603, from a person of the name of Topclyffe to Lord Shrewsbury, preserved at Lambeth, in which he instructs his Lordship how to make Herons, or Heronsaws, as he calls them, breed in any place where timber is growing. Topclyffe observes, "For so did Sr Thomas Gresham begyne and make a Heronrye upon masts of shippes, set in and neare unto his fyshe ponde at Awsterleye, neare London, as my selfe did see and is well knowne, until gunnes did dryve them away after his death."

This we apprehend, though a trifle, is a new point in Gresham's biography. Another, respecting his widow, may here be added. In 81 Eliz. William Buckle instituted a suit in the Court of Requests against Dame Anne Gresham, widow of Sir Thomas, respecting some property in Stranton, within the Bishopric of Durham, which Sir Thomas, by his agent, Anthony Stringer, had let to Buckle. The decree was in favor of Buckle, to whom £17, which he had paid to Stringer, was to be refunded by the widow Gresham, with 40s. costs. This information we gathered from the records of the Court of Requests, before they were removed from the Chapter House, Westminster.

of the Catte and Parrets neare the Exchange. 1603.
4to. 7 leaves.

The dedication signed Richard Johnson, "a poore freeman of this Cittie," is to the Lord Mayor of the time, Robert Lee, as well as to the Aldermen of London. He entreats them to patronize "these tearefull lines," but at the same time to balance *Anglorum Lachrymæ* for the loss of Queen Elizabeth, by *Anglorum Gaudia* for the advent of King James. This is the first stanza: —

"O sacred Queene, sith now thy life is spent,
And that our lives our lives the life of thee,
Pale sorrowes kingdome shal our harts frequent;
Teares and true passions shal our mowrners bee:
For England now more sorrowes doth containe
Than there is wealth in all the Ocean maine."

The second line here is nonsense, from a misprint: "our lives" ought perhaps to be read *oullive*, —

"And that our lives outlive the life of thee," &c.

Afterwards the author, very reasonably expecting that the sun should not only cease to shine, but fall down a mourner on the earth, exclaims, —

"Oh! wherefore doth not Phœbus loose his light,
And fall from heaven upon the earth to mourne?
Why is not dayes fayre brightnes changde to night,
And joyes to grieffe; all loves to hatred turne?
For Beauties Sovereaigne, and true Vertues Queene
May now with mortall eyes no more be seene."

It is hardly consistent with the above that he should tell us that her life expired like the snuff of a candle, "Her life burnde out like to a tapers flame." Having prophesied that the new King would assuredly compensate for the loss of the old "Queene," he again breaks out in lamentation: —

"Let Schollers pennes write volumes of our grieffe,
For sorrowes make us passionate and dombe;
Let every tongue tell wofull tales; in briefe,
Eternall sadnesse to our hartes is come:
Let every hand acte passion of his minde,
And still complaine the Fates are too unkinde."

Johnson again consoles himself and the country with the recollection of how Heaven had blessed it with such a successor, and in the following stanza mingles mourning and merriment, sorrow for the loss of the virtues of Elizabeth, and joy for acquisition of the wisdom of James : —

“ Oh, that some heavenly Muse would paynt her prayse
Whose breast was tearmd true wisdoms sacred spring!
Trueth and Religion florisht in her dayes,
Peereles to all the world, but to our King.
Heaven loves this Countrey, and doth grace it thus,
By sending one like Salomon to us.”

Johnson was, perhaps, the first to hail the new King as “ the British Solomon ”; but throughout we have more of the *lachrymæ* than of the *gaudia*, and he sheds more tears for the late Queen than he bestows smiles upon the present King. He cannot in any part of his poem be accused, like some other versifiers of the day, of flattering James at the expense of Elizabeth.

JOHNSON, RICHARD. — Looke on me London. I am an honest Englishman ripping up the Bowels of mischief lurking in thy sub-urbs and Precints. Take heed.

The Hangmans Halter and the Beadles whip
Will make the Foole dance, and the knave to skip.

London Printed by N. O. for Thomas Archer, and are to bee sold at his shop in Popes-Head Palace neere the Royall Exchange. 1613. 4to. B. L.

This production, by R. J., (i. e. Richard Johnson, who in the dedication to Sir Thomas Middleton, Lord Mayor, boasts himself “ a freeman of London,”) is extremely rare, as to the number of extant copies, but is upon a very threadbare theme; neither is that theme treated with any novelty. The subject of the frauds and vices in the metropolis had been handled very successfully by Greene, Dekker, and others, a little before the time when the tract in hand bears date, and had left really nothing new for

Johnson to discover or disclose. Still, there must always have been a market for such commodities, and of this market the author wished to avail himself. The title-page is, in fact, the newest part of the performance.

To the dedication succeeds an address "to the young Men of London, as well Gentlemen as others," warning them of the seductions of Dicing-houses, Bowling-alleys, &c., followed by a long lecture, supposed to have been delivered by a father to a son, headed "A countrey-mans Council"; wherein he enlarges upon the inducements offered to youth in the metropolis, to forsake their studies and employments, and with "wicked consorts and companions," to hunt after all kinds of expensive and vicious pleasures "in Ordinaries, Dicing-houses, Bowling-allies, Brothel-houses and such like, where their bravery, revelling and merry company is able to bring a staid man into their fellowship."

Such is the burden of the song; and the author afterwards goes over different orders of the community, dividing them into three classes, upon whom in various ways Jews, brokers, thieves, sharpers, and prostitutes of all grades, prey and thrive. It is remarkable that only in one place does he notice theatres as receptacles of, and incentives and "allectives" (a word of which he is very fond) to, prodigality and iniquity; his words are merely these: "Marry, the maisters of these gaming houses want no guests, for where carion is crows will be plenty, and where money is stirring Theaters will not be idle." Johnson, as far as we know, was not himself a writer for the stage; and it is possible, even here, that "theaters" was a misprint for *thieves*.

As a specimen of his style, which, however, possesses no great novelty, we may quote the following paragraph, premising that Johnson professes to have witnessed many of the scenes he describes, but at the same time, and several times over, he vehemently denies that he had been infected by any of them:—

"Here now comes into my mind a pretty saying of a distemperate Dicer, which solemnly did swear that he beleev'd that dice were first made out of the bones of a witch, and cardes of her skin; in which there hath ever since remained a kinde of Inchantment, that whosoever once taketh delight in either shall never have power utterly to leave them: for,

quoth he, a hundred times have I vow'd to leave both, yet have I not the grace to forsake either."

After enumerating a variety of persons who live by the follies and vices of the unwary, and who seduce many innocent young men, in the end and when reduced to beggary, to join in the same nefarious practices for the purpose of gaining a living, the author winds up in these terms:—

"To conclude: it is every man's case in this land that hath care of his posterity to be suitors for reformation: the evill hereof even perisheth the marrow and strength of this happy realme. I meane the ability of the Gentry is much weakened, and many good Cittizens almost bursted, by haunting of these ungracious houses. If this, my discovery bee considered of by wisdom, I presume it will prove beneficiall to this glorious monument of the land, London I meane, which the Lord blesse and keepe in this her wonted prosperity. Amen."

The author's style is often careless and incoherent, and everywhere betrays a want of regularity and system in his education. The tract does not contain a word of biographical matter, as regards himself or others. No single name is mentioned.

JOHNSON, RICHARD.—The most famous History of the seven Champions of Christendome: Saint George of England, Saint Denis of Fraunce, Saint James of Spayne, Saint Anthony of Italie, Saint Andrew of Scotland, Saint Patricke of Ireland, and Saint David of Wales, shewing their Honorable battailes &c.—London Printed for Elizabeth Burbie, and are to be sold at her shop in Pauls Church-yard. 1608. 4to. B. L. 109 *leaves*.

This work by Richard Johnson is in two parts, but published separately; and as this is the earliest extant copy of the "first part," and as no other exemplar of it is at present known, we shall describe it with some particularity. We will advert afterwards to "the second part" of the same "most famous history."

Following "Saint David of Wales," on the title-page, we read

as follows: "Shewing their Honorable battailes by Sea and Land: their Tilts, Jousts and Turnaments for Ladies: their Combats with Giants, Monsters and Dragons: their adventures in forraine Nations: their inchauntments in the holy Land: their Knighthoods, Prowesse and Chivalry in Europe, Affrica and Asia, with their victories against the enemies of Christ." Nothing could well be more attractive to buyers of the day than such an enumeration of subjects; and it is given, with the rest of the title-page, on sign. A 1. Sign. A 2 contains an address, subscribed R. I., "To all courteous Readers, Richard Johnson wisheth increase of vertuous knowledge," and that they will "in kindnes accept of his labours." At the back of this page we have a poem, of no great merit, but worth quoting, especially as it has never been noticed. It is headed, "The Author's muse upon the Historie:"—

"The famous facts, O Mars, deriv'd from thee,
By wearie pen and painefull Authors toyle,
Enrold we find such feates of Chivalrie,
As hath beene seldome seene in any soyle.

"Thy ensignes here wee finde in field displaide,
The Trophies of thy victories erected;
Such deedes of Armes as none could have assaide,
But Knights whose courage feare hath not detected.

"Such Ladies sav'd, such monsters made to fall,
Such Gyants slaine, such hellish Furies queld,
That humane forces, few or none at all,
In such exploits their lives could safely shield.

"But vertue, stirring up their noble minds
By valiant conquests to enlarge their fames,
Hath caused them seeke adventures forth to find,
Which registreth their never dying names.
Then Fortune, Time, and Fame agree in this,
That honours gaine the greatest glory is."

Then commences Chap. I., of the "honorable Historie of the Seven Champions of Christendome," which runs on as far as Chap. XIX., and is ended thus on p. 217, sign. Ee 3 b:—"1608. Finis. R. I."

Although no older copy is extant, there are two distinct pieces of evidence to prove that it had come from the press at least ten

or twelve years earlier: one is the mention of it by Francis Meres in his *Palladis Tamia*, 1598; and the other two entries in the Registers of the Stationers' Company on 20th April and 6th Sept. 1596. Danter, the printer, first claimed it, but he relinquished his right to Cuthbert Burbie; and after Burbie died, his widow, as we see, published the edition of 1608. It had, no doubt, gone through several previous impressions.

The "second part" was clearly a separate publication: it has a new title-page, a new dedication (to Lord William Howard), a new address "To the gentle Reader," and new signatures from A 2 to B b 3, without pagination, which in the "first part" is regular. The title-page of the second part is this: —

"The second part of the famous Historie of the seaven Champions of Christendome. Likewise shewing the Princely prowes of Saint Georges three Sonnes, the lively Sparke of Nobilitie. With many other memorable achievemēts worthy the golden spurres of Knighthood. — London, Printed for Elizabeth Burbie, and are to be solde at her shop, in Paules Church-yard at the signe of the Swan. 1608. 4to."

It consists of 98 leaves, rather arbitrarily divided into 16 chapters; and in his preliminary address Johnson states that he had been encouraged to pen the "second part" by the Reader's "great courtesie in the kind acceptation of my first part." The truth is that the second part is in every respect inferior to the first, and it begins with the entertainment of the three sons of St. George by the city of London, after their mother had been "slaine in a wood with the pricks of a thornie brake." Her epitaph is one of the best specimens of Johnson's poetry in this portion of his work. It begins, —

"Here lies the wonder of this worldly age
For beaultie, wit and Princely Majestie,
Whom spitefull death in his imperious rage
Procurde to fall through ruthlesse crueltie:
In leavie sports, within a fragrant wood,
Upon a thornie brake shee spilt her bloud.

"Let Virgins pure, and Princes of great might,
With silver pearled teares imbalme this toombe,
Accuse the fatall sisters of despight
For blasting thus the pride of natures bloome.

For heere shee sleepes within this earthly grave,
Whose worth deserves a golden toombe to have."

There is no name of printer to either part, but Danter (who originally entered the first part in 1596) has his device on the title-page of the second part, and he made some singular blunders; for instance, in one place (sign. G b) he talks of "the holy harmony of the heavenly *Rubens*" instead of "Cherubins," which word Johnson employs not long afterwards.

Richard Johnson's earliest production was "The Nine Worthies of London," written, as he states, while he was an apprentice, afterwards becoming free of the city, as he was proud of acknowledging. It came out in 1592, 4to, and is reprinted in Vol. VIII. of the Harleian Miscellany. We need not therefore criticise it further than by saying that, in point of versification, it is superior to anything he wrote subsequently. The prose portion is also meritorious, and he describes Fame as "shaking her bright immortal wings and with the melodious noise, and with the sweet breath fanned from those Phoenix feathers," awaking the Nine Worthies to tell their stories, while the rivers stood still, the leaves ceased to whisper, and the winds were hushed to listen to them. When Johnson died has not been ascertained. He was baptized 24th May, 1573.

JORDAN, THOMAS.—Poeticall Varieties: or Varietie of Fancies. By Tho. Jordan Gent. *Carpere vel noli nostra vel ede tua*. Marti. Epigram.—London, Printed by T. C. for Humphry Blunden, and are to be sold at his shop, neare the Castle Taverne, in Corne-hill. 1637. 4to. 31 leaves.

This seems to be Jordan's earliest production, and he was then, no doubt, an actor, as we know he was in 1640. It is preceded by commendatory poems subscribed Tho. Heywood, Rich. Brome, Tho. Nabbes, Ed. May, and J. B.: the last calls Jordan his

"adopted son"; and Brome in his lines thus speaks of the youth of the author:—

"And now (most happily) when the Poets old
Are sinking too, that one so young should hold
The club up gainst the Giant Ignorance," &c.

J. B. also adverts to Jordan's youth, and says, "Thou hast begun well," as if "Poetical Varieties" were his first effort.

The dedication deserves notice, since it is "To the Mécænas of candid industry, Mr. John Ford of Grayes-Inn Gent"; probably the same John Ford of Gray's Inn, who was cousin to John Ford of the Temple, the celebrated dramatist, who addressed his "Lovers Melancholy" to him in 1629. Jordan's dedication is remarkable for being in a sort of prose run mad, for in fact most of it is in blank-verse, though not so printed. It commences,—

"I have had a long propension in my soule
To endeavour something worthy your acceptance,
And gaine me honour in the oblation,
Had lov'd Thalia pleas'd to blesse my braine
With some deserving subject," &c.,

which may or may not show, that he had already unsuccessfully attempted some comic matter for the stage. An address "To the critical Reader" is in the same stage-stilted strain, in which he says, again printing his verse as prose,—

"Seeke some knowne author, whose applauded name
Self-lov'd opinion taught you to admire;
The title-page you censure, not the worke:
I am condemn'd already by that rule,
But tis no legall tryall," &c.

The same remark may be made on Jordan's few words "to the candid Reader," where he asserts, in more irregular measure,—

"I have not rob'd
The hive of any mans endeavours, or exhausted
His hony treasure to enrich my barren braines,
But from the native flower I suck'd my sweetnesse," &c.

This is just as if he had been writing or reciting blank-verse, until (like his namesake *Monsieur Jourdain*) he really did not know when he was writing prose. The volume is in two parts,

the first consisting mainly of love-poems, and the last entirely of elegies. Jordan seems to have been vagrant in his amours, and he addressed two different mistresses; one of them Susan Blunt, to whom he sends an acrostic, and the other Avis Booth, to whom he appeals in some passionate couplets. A few of the poems would not bear printing in our days, on account of their indelicacy, especially one "To Leda, his coy Bride, on the Bridall Night." This volume may be said to have little really original merit in any part of it.

The "Elegiack Poems" are the most deserving of notice, because they contain memorials of the deaths of Richard Gunnell and John Honeyman, who were both applauded players. We have no precise information as to the date of the death of Richard Gunnell (who was one of the actors at the Fortune in Golden Lane), but we know from the register that "John Honnyman, player," was buried at Cripplegate,¹ 13th April, 1637, and must have figured on the same stage as Jordan. There are five other elegies, but only two of them are preceded by real names, — one is "Mr. John Raven, Gent.," who may have been an actor, although his

¹ The date here given of John Honeyman's death, 13th April, 1637, makes it quite certain that Jordan was writing of the same man and actor. His lines are worth quoting in a note on this account:—

"An Epitaph on his kind friend Mr. John Honiman, Gent.

"Thou that couldst never weepe, and knowst not why
Teares should be spent but in mans infancy,
Come and repent thy error, for here lyes
A theame for Angels to write Elegies,
Had they the losse as we have; such a one
As nature kild for his perfection;
And when shee sends those vertues backe agen,
His stocke shall serve for twenty vertuous men.

In Aprill dyed this Aprill, to finde May
In Paradise, or celebrate a day
With some celestiall creature: had he beene
Designed for other then a Cherubin,
Earth would have gave him choice: he was a man
So sweetly good, that he who wisely can
Describe at large must such another be,
Or court no Muses but Divinitie.
Here will I rest, for feare the Readers eyes
Upon his urne become a sacrifice."

name does not occur anywhere in that capacity. Nothing is said in the poem to settle the question; but in the cases of Gunnell and Honeyman, notoriously actors of considerable eminence, the same may be stated, for Jordan gives us no information as to their profession. The other person elegized and eulogized is "Mr. Charles Rider, Student in the art of Limning, or Picture-drawing." As he was only a "student" at the time of his death, it is not to be wondered that we hear of Rider on no other authority.

JORDAN, THOMAS. — A Royal Arbor of Loyal Poesie, consisting of Poems and Songs. Digested into Triumph, Elegy, Satyr, Love and Drollery. Composed by Thomas Jordan, *Mediocribus esse Poetis, &c.* Hor. de Arte Poet. — London, Printed by R. Wood, for Eliz. Andrews at the White Lion near Pye-Corner. 1664. 8vo. 79 leaves.

Only one other copy of this work is known, but part of its contents appeared in various shapes, the author resorting to unworthy expedients, in order to give a show of novelty to what in truth was old and had been before printed. It affords proof, too, how Jordan left a blank for the name of any dedicatee, who he fancied would give him a few shillings for calling himself "the humblest of all your faithful servants, and the devoutest of your honourers." In this instance, such were the terms in which he addressed "John Adams, Gent.," whose name was inserted with type and ink different to the rest of the volume. This trick Jordan effected late in life by carrying about with him movable letters for the purpose. (See Vol. I. pp. 121, 255.)

To the dedication succeeds an address, "To all Noble, Learned and Ingenious Lovers of Poetry and Poets;" then, on p. 1, begins "An Induction" to certain speeches, &c., delivered, at Skinners' Hall and other places, to General Monck, on 4th April, 1660. Next we have various Prologues and Epilogues, which Jordan had been employed to write, the most remarkable being the noted one, "to introduce the first Woman that came to act on the

stage in the Tragedy call'd *The Moor of Venice*," with the Epilogue. The miscellaneous matter ends on p. 28, and on p. 29 begin "Representations in Parts to be Habited, Sung, and Acted, as they have been often times, with great applause, performed before the Lord Major and the Sheriffs of London"; the date here given is Decemb. 18th, 1659. On p. 57 commence "Acrosticks, Annagrams, Epigrams, Elegies and Epitaphs." The "Epitaph supposed to be written by a Gentleman on himself, who dyed of a disease called by the name of a Bad Wife," Jordan has applied to himself in his "*Claraphil and Clarinda*," (see *post*, p. 190.) "The Player's Petition to the Long Parliament, after being long silenc'd, that they might play again, 1642," on p. 78, was nevertheless obviously written after the Restoration of Charles II., when Jordan was not afraid of abusing the Puritans and Parliament.

The most valuable portion of the volume here begins, with a new pagination and fresh signatures, and may once have been part of another book, but added by the author to swell the bulk of this. It is headed "Songs," and commences with "*The Royal Vision, — The Tune, Greece and Troy*." Some of the pieces here inserted are remarkable, not for any great merit they possess, but because they are ballads founded upon plays which had been popular before the closing of the theatres, the stories of which Jordan made use of, as if the sources from whence he drew them were not then well known. When the stage was put down, these ballads gave the people a sort of dramatic entertainment in another form.

The first of these is the plot of "*The Merchant of Venice*," under the title of "*The Forfeiture, a Romance. — Tune, Dear, let me now this evening dye*," in 13 stanzas. Then comes "*Love in Languishment. — Tune, Have I not lov'd thee much and long*," from Beaumont and Fletcher's "*Philaster*," in 12 stanzas. After these follow "*The Revolution: a Love-story. — Tune, No man loves fiery passions*," derived from "*Much ado about Nothing*," in 12 stanzas; — "*The jealous Duke and the injur'd Duchess: a Story. — Tune, The Dream*," founded upon "*The Winter's Tale*," in 12 stanzas; — "*The Double Marriage: A sad Story. — Tune, Amidst the Mirtles as I walkt*," which in the incidents is nearly

the same as Wilkin's "Miseries of enforced Marriage," in 22 stanzas;—"The Broken Contract. — *Tune, Cloris farewell, I needs must go,*" the dramatic original of which we do not recollect, in 14 stanzas;—"A merry Marriage: A Stratagem. — *Tune, Do but view this glass of Claret,*" taken from Rowley's "Match at Midnight," in 18 stanzas;—and "The happy Adventure, or the witty Lady: a Story. — *Tune, Wert thou much fairer than thou art,*" derived from Shirley's "Witty Fair One," in 16 stanzas.

Thus we have here eight dramatic ballads of the existence of which nobody seems to have been aware; they are all founded upon then known plays, and the writer, no doubt, followed the older practice of certain writers, who, when a new and popular drama was brought out, took it as the subject of a ballad to be sung and vended in the streets. In some instances, but we apprehend not in many, the ballad preceded the play; but in the case before us there is no doubt that Jordan spared his invention, and took the play as the foundation of his ballad. He had been an actor of some repute before theatres were prohibited in 1642, and finally closed in 1647. As a specimen of his style we will quote a few stanzas from the ballad he composed on the foundation of "Philaster."

"You to whom melting hearts belong,
That lovers woes bewail,
And would not have true love take wrong,
Attend unto my tale
The like to which is seldom known;
'Twill make your very soul to groan,
As if the case were all your own.

"A great man late a daughter had,
Which now may not be nam'd:
She had two suitors, good and bad,
Both by her eyes inflamed;
But young Philaster was his name,
A gentleman of noble fame,
That her affections overcame.

"The tother was her father's choice,
Antonio was he call'd,

Who with her feature, youth and voice
Was very much intrall'd;
And though her father bad her she
Should to Antonio's suit agree,
She cries, Philaster is for me.

"One day Philaster having walk'd
Close by a river's side,
He found a pretty boy that talk'd
Unto himself, and cried,
Could I but now a master view
To give my tender youth its due,
I would appear a servant true."

This it must be owned is humble doggerel, little superior to Martin Parker's effusions in the same class of poetry, and it does not at all improve as it proceeds. In the last stanza Jordan does not scruple to violate grammar for the sake of his rhyme:—

"Antonio knows her, and doth vow
He'll marry none but she:
Philaster takes his love, and now
The father doth agree:
Their lives were near the push of pike,
But now embrace, and soft hands strike.
May all true lovers do the like."

The peculiar interest belonging to the ballads founded on Shakspeare's dramas makes us, of course, wish to see how Jordan, almost a contemporary, would treat the subjects; and in the edition of our great dramatist's works (6 vols. 8vo, 1858) they are all extracted in connection with the pieces to which they belong. They have no more merit than other ballads, the stories of which are derived from plays of a much inferior character. Jordan was not at all elevated by the greater excellence of his originals.

The portion of the volume headed "Songs" continues as far as p. 72, when we come to the word "Finis," the last pieces being two Medleys, not of words but of airs, and a song entitled "*The Jubilee on the Coronation day. Tune, The King enjoys his own again;*" so that it was posterior to Martin Parker's song, which gave the original to that famous air.

On the whole there is some merit, as well as great variety, in the "Royal Arbor of Loyal Poesie," and Jordan seems to have comprised in it not a few of the best things he wrote during a series of years. He obtained, by constant practice, much facility of versification, and his thoughts are sometimes ingenious, if not new. He ought to have been able to live without the literary frauds, to which, perhaps, the irregularity of his life rendered it necessary for him to resort.

JORDAN, THOMAS. — Claraphil and Clarinda: in a Forrest of Fancies. By Tho. Jordan, Gent.

*Sat mihi sunt pauci Lectores ; est satis unus ;
Si me nemo legat, sat mihi nullus erit.*

Owen, Epigram.

— London, Printed by R. Wood. 12mo. 47 leaves.

Here we have another proof of Jordan's unworthy practice, in filling up a blank dedication with the name of any party who would remunerate him. In this copy "Rob. Filmere, Esq.," is inserted with type and ink different from that of the rest of the volume. It is divided into three portions, the first called "Claraphil and Clarinda," (the running title being "A Forrest of Fancies,") which occupies to sign. D 8, and consists of love-poems; the second is headed "Piety and Poesy," entirely of a religious cast (the signatures beginning with B and ending with C 8); and the third, "Elegiack Poems," filling only eight pages. We need have little doubt that most, if not all, of the pieces had appeared elsewhere, and the undated book came from the press of the same man who had printed the "Royal Arbor of Loyal Poesie" in 1664. The most remarkable production in "Claraphil and Clarinda" is a poem on the last leaf, headed "An Epitaph on Himself," and, with the change of a word or two, it is the same which appears in the "Royal Arbor," &c., although there the title is general and not autobiographical. If what is charged be true, Jordan was married to a bad wife, for it runs thus: —

"Nay, read and spare not, Passenger;
My sence is now past feeling,

Who to my grave a wound did bear
Within, past physicks healing.

"But do not (if thou mean to wed)
To read my story tarry,
Least thou envy me this cold bed,
Rather than live to marry:

"For a long strife with a lewd wife
(Worst of all ills beside)
Made me grow weary of my life;
So I fell sick, and died."

The latest poem in this little volume is valuable only because it is an epitaph upon a dramatic writer, John Kirk, author of a play called "The Seven Champions of Christendom," 4to, 1638, of whom we know nothing, and regarding whom Jordan tells nothing; still it may be worth quoting, as it has never been mentioned:—

*"An Epitaph on my worthy Friend
Mr. John Kirk.*

"Reader, within this Dormitory lies
The wet Memento of a widows eyes;
A Kirk, though not of Scotland — one in whom
Loyalty livd, and Faction found no room:
No Conventicle Christian, but he died
A Kirk of England by the mothers side.
In brief, to let you know what you have lost,
Kirk was a Temple of the Holy Ghost."

The love-poems have little merit, but interspersed with them are some others; one of these is marked 1645, and it is the only date from beginning to end. There is a tolerable medley to ten different airs, which, however, are not specified.

KATHERINE DE MEDICIS. — A mervaylous discourse upon the life deedes and behaviours of Katherine de Medicis, Queene mother: wherin are displayed the meanes which she hath practised to attayne unto the usurping of the Kingedome of France, and to the bringing of the estate of the same unto utter ruine and destruction. At Heydelberge. 1575. B. L. 8vo. 98 leaves.

This work, which has been mistakenly called "a Satire," is from beginning to end a series of most abusive attacks upon Katherine de Medicis, under the pretext of historical narration; it professes to have been printed at Heidelberg, but the types are English in their appearance. The anonymous author writes in the character of a Frenchman, and it is known to have been the work of Henry Stephens. It is without preface or dedication. It brings the events in France down to the accession of Henry III. The conclusion is an elaborate comparison of Katherine de Medicis with Brunehault, "daughter of Athanage, King of Spain," and "married to Sigebert, King of Metz."

KENDALL, TIMOTHY.—Flowers of Epigrammes out of sundrie moste singular authors selected, as well auncient as late writers. Pleasant and profitable to the expert readers of quicke capacitie: By Timothe Kendall, late of the Universitie of Oxford: now student of Staple Inne in London. [Horatius. *Aut prodesse volunt, &c.*] —Imprinted at London in Poules Church-yard, at the signe of the Brasen Serpent by Jhon Shepperd. 1577. 8vo. B. L. 152 leaves.

Anthony Wood was not acquainted with this very scarce book,¹

¹ The name of John Keeper ought perhaps to have been inserted here by virtue of a separate work, which he published without date, but prior to 1600, containing verses of some merit as translations. They deserve the more praise because Keeper apologizes for them, remarking, "I have therefore contended only with bare rithming desinenace, voyd of all ornament, to expresse the meaning of such poetically citations as the author useth, they being ordinarily alleged out of Petrarch, whose verse, in my opinion, even in Italian, is rather weighty or sententious than heroical." Yet Keeper had been a writer of verse as early as 1568, if it be the same man, (see Brit. Bibl. I. 106,) when he called himself "John Keeper, Student," and wrote in praise of Tho. Howell's "Arbor of Amitie," a volume in the Bodleian Library, often noticed and criticised. Keeper only put his initials to the work before us, which has for title, "The Courtiers Academie: comprehending seven severall dayes discourses &c. Origi-

and has therefore attempted no account of its author. Those who have followed, either never obtained the use of a perfect copy, which was the case with Dr. Bliss (*Brit. Bibl.* IV. 150, and *Ath. Oxon.* I. 485, edit. 1813), or they have much misrepresented the title. We give it above exactly as it stands in the original. At the back of it is a list of thirty-six writers to whom Kendall had been indebted in his versions.

Kendall was of an Oxfordshire family, and, after being at Eton, went to the University, but left it without taking a degree,—a circumstance that may partly be accounted for by the fact he states in his dedication to the Earl of Leicester, that “in his greene and growing yeares” he was so incorrigibly addicted to poetry, that he could not, by fair means or foul, wean himself from it. Judging by the result, the species of poetry in which he indulged was by no means of a high class; nor even in that inferior branch does he seem to have arrived at any perfection. Very early in his book (after commendatory verses by W. Seymour, George Whetstone, E. G., Abraham Fleminge, and A. W.) we find him thus rendering Martial’s famous epigram upon Petus and Arria: it reads exactly as if Kendall had intended to burlesque, and not to translate it:—

“Chast Arria, when she gave the blade
unto her Petus true,
All painted and begoard with bloud,
which from her side she drue,

nally written in Italian by Count Haniball Romei, &c. and translated into English by I. K.—Printed by Valentine Sims,” without year or the mention of any bookseller. The dedication is to “Sir Charles Blunt, Lord Mountjoy, K. G.” There is not much verse in the book, and what there is is generally in couplets, as, perhaps, I. K. could not trust himself with the peculiar form of the Italian sonnet. We quote seven of Keeper’s lines, not from Petrarch, to whom he could not do justice, but from Boethius:—

“From whence proceeds this rumor of high blood,
And vaunts of our great grandfathers so good?
If first original and birth we way,
Of each thing maker God we finde alway;
So that none vile can well accompted be
But those that follow vice, and vertus flee,
Abandoning the stocke of their degree.”

Trust me, she said, my goared gutts
 doe put me to no paine,
 But that which thou, my P., must doe,
 that grieves and grieves againe."

This forms but a bad introduction to what follows, but we must admit that in the rest of the volume there is nothing comparable to it for coarseness and vulgar familiarity. We believe that Kendall really thought he had made a happy version of the original. As the first 112 folios are occupied by translations, we shall give an extract or two from that part of the small volume where the author relied upon his own resources. It has a new title-page in these words: — "Trifles by Timothe Kendal, devised and written (for the moste part) at sundrie times in his yong and tender age. *Tamen est laudanda voluntas.*" It begins: —

"*The Author to his Pamphlets and Trifles.*

"Borbon in France beares bell awaie
 for writyng trifles there;
 In Englande Parkhurst prayesd is
 for writyng trifles here;
 Now sith that these were learned bothe,
 and trifles did indite,
 Shall I now shame of youthfull dales
 my triflyng toyes to write?
 No sure; I blushe not: hence, my booke!
 let all men read thy verse:
 Grave men, grave matters; sportfull youth
 must sportfull toyes rehearse.
 Now, reader, lend thy listnyng eare,
 and after syngyng Larke,
 Content thy self of chattyng Crowe
 some homely notes to marke."

By "Borbon" he means, of course, Nicholas Bourbon, who first published his *Nugarum Libri Octo* at Paris in 1533, which were often reprinted; by "Parkhurst" he means the scholar who, in 1560, became Bishop of Norwich, who died in 1575, and whose *Ludicra* were printed in 1573. As a specimen of this portion of Kendall's "Flowers of Epigrams," we may quote the following: —

"*To one so given to goe brave
 That at last he left hymself like a slave.*

"With brave outlandishe strange araie
 you (lusty) long were clad,
 And sundrie sutes of sundrie sortes
 for sundrie tymes you had.
 Sometime Frenche fashions pleased you best,
 sometyme the Spanishe guise,
 In costly colours cuttyng still,
 you went with staryng eyes.
 But now at last you royste in rags,
 rude, rogishe, rent and torne:
 What fashion this, or whose? declare,
 is this beyonde sea worne?"

Kendall has several notices of members of his own family, — of his father William, who died at North Aston, of his brother John Sheppard of Gray's Inn, (a John Sheppard was our author's publisher,) and others, besides two epigrams against Bonner, one in favor of Cranmer, and another in praise of Bradford. We conclude with his "Sorrowfull Sonet" on the death of Walter Earl of Essex, who died only the year before it was printed: —

"The Primrose cheef of princely peeres,
 the Starre of Englande bright,
 The Prince of perfect pietie,
 the Diamonde of delight,
 O dogged Death! by direfull darte
 from Englande thou hast refte:
 Our sollace thou hast tane awaie
 and us in sorrowe lefte.
 We lothe to live, and yet we love
 to live alone for this,
 That we maie waille this worthies want,
 whom we so sore doe misse.
 Ah! farewell Erle moste excellent,
 for thee doethe Englande weepe
 The Prince, the peeres, the people shrek
 in Death to see thee sleepe.
 Thy corps is clapt in cloddes of claie,
 thy soule is scard on hye
 With saintes, above the clusteryng cloudes,
 to pearche perpetually.
Post cineres, virtus vivere sola facit."

It must be owned that this is sad stuff in all senses of the word,

utterly unworthy of the subject, who was father of him who, before his lamentable and untimely end, was the patron of Spenser, and of many other poets, and who was himself a very elegant and graceful, if not a very powerful and original, versifier.

KETHE, WILLIAM.—A Ballet declaringe the fal of the whore of babylon intytuled Tye thy mare tom boye w^t other, and there vnto anexid a prologe to the reders. Apocalyps XVIII. Alas, alas that great syty babylon which was clothed in Rayes purpel and skarlet and decked with gold precyous stones and perells for at one howre is her iudgement come and her grate ryches brought to naught. 8vo. B. L. 16 *leaves*.

This very rare and very remarkable production (of which we never heard of more than two copies) was by William Kethe, Kith, or Kythe, (*i. e.* as we now spell the name, Keith,) who was in all probability a Scotchman, certainly a divine, and a follower and supporter of Knox.¹ At the time he wrote, Kethe was resident at Frankfort or Geneva, having sought refuge on the Continent on account of his Protestant tenets. This must have been during the reign of Mary; and the piece in our hands was anonymously printed abroad, perhaps at Nuremberg. The typography is a fine specimen of clumsiness, carelessness, and ignorance: in some places it is hardly intelligible. Besides this Ballet and another, Kethe was the versifier of some of the Psalms, to which his initials were appended.

It appears that a very popular ballad had been written and printed (now entirely lost) under the title of "Tie thy mare, Tom boy." Whether it was, or was not, of a Roman Catholic

¹ A sermon by Kethe is extant, "made at Blandford Forum" on 17th January, 1571-2. His ballad "Of Misrules contending," &c., was reprinted by the Percy Society in 1840. The title is there correctly given. From Maunsel's Catalogue we learn that Kethe also wrote "A Seeing Glasse sent to the Nobles and Gentlemen of England." This work also must have been written abroad.

complexion we can only guess, and it is not easy to discover how such words could be rendered polemical; but Kethe availed himself of the favor with which it was received to write his parody upon it. It is, we apprehend, one of the earliest specimens of the kind; but somewhat later it was, as we know, not unusual for Puritans to endeavor to advance their cause by writing pious words to popular and profane tunes, so that the one might be sung instead of the other. This was Kethe's purpose in writing a ballad, virulently attacking the Pope and his adherents, which might be sung to the then well-known and popular air of "Tie thy mare, Tom boy."

It is preceded by a long prose address, or prologue, (as it is termed,) headed "W. K., to the Readers," and it begins in the very fourth word with a misprint, — "had" for *hard* or *heard*. "When that I *had* (deare reader) of the great ouer throes whyche the howre of babylon had taken, and partli perseuid how manfullye she was be sett, or campton euery syde with moste valiant and chrysten waryors, me thoughte I colde not, for the loue which I bare vnto the truth, stand stil and idly behold the." He then apologizes for his own insufficiency, and adds how he had been provoked by his enemies, who were supported by Satan in their "arowing and a whore hunting, some a fighting, brawling, swering, dising, carding," &c., but he does not state why, in his resistance to such foes, he had made his attack in the peculiar form it bears. He is very verbose and tedious in his prose, which occupies several leaves, and at length comes to his verse, beginning with the burden as it was contained in "the ballet of ty thy mare, tom boy."

"Ty the mare, tom boy,
Ty the mare!
Lesse she straye
From the away,
Ty the mare, tom."

This Kethe makes also the burden of his own effusion; but he does not add it at the ends of his stanzas, leaving it, as usual, to be supplied by the singer or reader. His first stanza, which, we may be sure, nearly followed the form of the original, is this: —

"Now, good tom, bestirre thee:
This mare loke thou wake her,

And do nothing fere the,
 But boldely go take her:
 For some will outwere the,
 Do not now forsake her:
 A rope for her beare the,
 That comme thou mayst take her,
 And ty her, good tom boy."

Here for "comme," in the last line but one, we ought probably to read *homme*, meaning home; but if we were to begin we should never end our corrections and explanations. The evident corruptions are so numerous that it is impossible to suppose that the author ever saw the proofs before they went to press. The point most clearly made out is, that by the mare Kendall means Popery, which he abuses in most unmeasured terms, calling her by the coarsest names, and imputing to her the grossest profligacy and debauchery. We quote another stanza:—

"O unshamfaste harlot!
 So proudly arayed
 In purple and scarlet,
 Thou are now dismayed,
 Of euery varlot.
 Thou madeste vs afrayde:
 Gods worde, our true marlot,
 Hath the now bewrayed.
 Ty the mare, tom boy."

We do not pretend to be able to explain marlot, but it may be a corruption for *mallot*, from *mall*, a hammer. The "ballet" ends thus, no whit more intelligibly than much of the rest, containing, as it does, various allusions that we cannot make out:—

"For now myche I care not,
 Although I do end yt:
 To tell all I dare not,
 And then to rome sende yt;
 But stampe not nor stare not,
 For it can ne mende yt.

"Finis

"quod William Kythe."

To the above succeeds "An exortacion to the papists," in eight stanzas, which contains no reference to the ballad or its burden,

"Tie thy mare, Tom boy." At the end of it, Kethe again signs his name, spelling it "Wylliam Kith." It may be noted that a Sir Andrew Kith, Keth, or Keyth, a Scotchman, was master of the horse to the Princess Elizabeth, when she went with her husband to the Palatinate. See Ellis's "Letters," 2d Ser. Vol. III. p. 234.

It is not to be wondered that, after Mary ascended the throne, and the Roman Catholic power was again predominant, Kethe incurred displeasure for his Protestant principles, and was obliged to fly the kingdom. Not foreseeing the probability of any such event, he had published, while Edward VI. was still reigning, a ballad, in the popular form of a broadside, calculated both by argument and ridicule to advance the Reformation. It ends thus:—

"But who shall stand douting, when our noble Kynge
Wyth his faythfull counsaill perceave shall the thinge,
But that they wyll shortly mysrule so represse,
That glad shall the good be to se suche redresse."

"Finis. quod Wylliam Kethe,
"Dominus mihi adjutor."

"Our noble King" could only be Edward VI.; and it was printed by "Heugh Syngelton dwellynge overagaynst the Stilliardes," but without mention of the year. Kethe, throughout his twenty-two stanzas, speaks of the Roman Catholics as the friends of misrule, or bad government, and the very title he chose establishes the character and purpose of his ballad, namely:—

"OF MISRULES CONTENDING WITH GODS WORD BY NAME,
AND THEN OF ONES JUDGMENT THAT HEARD OF THE SAME."

Of Misrule, as the enemy of Protestantism, he says,—

"This Misrule was moved and madde in his mynde,
That Gods Worde with great men such grace shuld still finde,
Wherby as an outcaste he myght be rejecte:
Thys some say, and here saye to be the effecte."

Farther on he adds,—

"By Misrule the subjectes be so far past grace,
Theyr heddes and their rulers they know not in place,
But lyke to beastes brutall, with ungodly strife,
As rebelles resyst wyll with losse of their lyfe."

The only known copy is in the library of the Society of Antiquaries; but it is mentioned by Ritson, Dibdin, and Lowndes, all with the same blunder in the title-page, because they followed each other, and never took the trouble to refer to the original. It is a very curious and valuable production in connection with the history and progress of the Reformation, and shows how confident divines and others were, before Mary succeeded to the throne, that the change in religion was complete, without danger of re-action.

KEYMIS, LAWRENCE. — A Relation of the second Voyage to Guiana. Perfourmed and written in the yeare 1596. By Lawrence Keymis, Gent. — Imprinted at London by Thomas Dawson, dwelling at the three cranes in the Vintree, and are there to be solde. 1596. 4to. 32 leaves.

On the return of Sir Walter Raleigh from his expedition to Guiana in 1595, (of which he published an account in his "Discovery of the large, rich and beautiful Empire of Guiana," with the date of 1596,) he sent out Keymis (who had formerly accompanied him) to the same part of the world, for the sake principally of making surveys and observations connected with the navigation of the various rivers forming the mouth of the Oroonoco, which Keymis and his companions renamed the Raleana, after Raleigh. Keymis sailed in the *Darling*, of London, on 26th January, 1595-6, and returned to Portland Roads on 29th June following, and then drew up and printed the above tract, which he dedicated to Raleigh, and which has a woodcut of his patron's arms and supporters at the back of the title. The narrative was doubtless by Keymis, but it seems more than likely that Raleigh had a hand in the long argumentative portion, towards the close, where a renewed effort is made to induce the Queen and the nation to engage in this enterprise, and thereby to deprive Spain of the consequent wealth and glory.

It is somewhat remarkable that through the whole tract Keymis

speaks of Raleigh as "your Lordship," (referring to his Lord-Wardenship of the Stannaries,) and seldom as "your honour." The publication is a dull one, not adding much to the information already obtained, especially as regards the quantity of gold in the country; but the author argues that, on other grounds, and commercially, it would well answer the purpose of England to make a descent upon that part of South America, and to establish a trade there. Near the end there is an allusion to the late attack upon Cadiz under the Earl of Essex; and according to a marginal note on sign. G 2, a district on the banks of the Oroonoko, or Raleana, had been called Devoritia, "after the name of the right hon. the Earle of Essex."

The dedication to Raleigh is followed by four closely printed pages "To the Favourers of the Voyage for Guiana," to which is added a poem by G. C. (no doubt George Chapman) in blank-verse, occupying six pages, and entitled "*De Guiana, carmen Epicum*." This is reprinted, with some small errors, in the volume of blank-verse prior to Milton, collected by Bishop Percy; but as nearly the whole impression of the work was destroyed by fire in 1808, we subjoin a quotation which contains a highly wrought poetical figure, addressed to Queen Elizabeth:—

"Those conquests that, like generall earthquakes, shooke
The solid world, and made it fall before them,
Built all their brave attempts on weaker grounds,
And less persuasive likelihoods than this:
Nor was there ever princely fount so long
Powr'd forth a sea of rule with so free course,
And such ascending majesty as you.
Then, be not like a rough and violent wind,
That in the morning rends the forrestes downe,
Shoves up the seas to heaven, makes earth to tremble,
And toombes his wasteful braverie in the even;
But as a river from a mountaine running,
The farther he extends the greater growes,
And by his thriftie race strengthens his streame,
Even to join battle with th' imperious sea,
Disdaining his repulse, and in despight
Of his proud furie, mixeth with his maine,
Taking on him his titles and commandes.
So let thy soveraigne empire be encreast,

And with Iberian Neptune part the stake,
Whose trident he the triple worlde would make."

Here we see that the venerable poet did not entirely discard rhyme, for while the main body of the poem is without it, he makes every paragraph close with a couplet. Lawrence Keymis put his initials to a Latin poem of hexameters and pentameters, headed *De Guiana Carmen*. His melancholy death by his own hand, long subsequently, need not here be related.

It is well known that this unhappy, but generous and high-minded man was involved, though not as a principal, in the plot for which Raleigh, Lord Cobham, and others were tried in 1603. On 15th August in that year he wrote a letter to Sir Robert Cecil, in which he exculpates himself, but at the same time does justice to Raleigh, who had long been his patron and friend, and upon whom he had, as he expresses it, "worthily leaned." As we have never seen it published (Add. MSS. No. 6177), and as it well merits preservation, it will not be out of place here to subjoin it. Keymis was at this time confined in the Tower, and had been frequently examined, in hope that something might be extracted to criminate his master:—

"My honble good Lord. If equitie in a good cause, or piety towards a man not evil, may move your honourable heart to compassion, I have chosen you, and do most humbly beseech you in the mercies and bowels of Jesus Christ, to procure me, in the delivery of this inclosed letter, either a sentence of life unto life, or of death unto death.

"The spirit of a man may bear the infirmities and all other accidents of the body, but a wounded and grieved spirit what body can bear? If marriage or preferment in the world, to be had many ways by seeking it, or corrupt and unjust dealings in accounts of trust had been of power to avoid that covenant which I once made with myself, leaving all other courses freely and absolutely to serve my prince and country, which fancy I have hitherto made and taken to be the guide of all my worldly hopes, I might long since have contented myself with rest, ease and competent riches. But what availeth it to complain? The interests and purposes of men are not written or legible in their foreheads; and who knoweth what a man thinketh? See then in me, I beseech you, the power of the two extremes pressing heavily upon me. On the one side, as being supposed to be inward with Sir Walter Raleigh, I am so sifted and so narrowly sought into, so examined and re-examined upon points not including any offence against the laws, that whereas no man living can

charge me with knowledge or concealment of any treason, I am doubtful that, as 24 letters make any words, so any words by position and exposition, placing and displacing (good meaning notwithstanding) may encompass me. *Sic ex hac parte ringor.* On the other side I, that do not enjoy one denier of benefit by Sir Walter Raleigh (for in this cross, besides all other evil accidents, I bear the loss of 100 marks yearly which he gave me in Jersey) I that never asked anything for my private, and therefore may say I never was refused, am now destitute of any friend to make known my harmless unproved conversation, and am clean defeated of all hope of prosecuting any purpose of plantation in the Indies; for my mean and despised estate constrained me to lean to somebody, and to him most worthily. This staff is now broken: *Ire ex illa parte sine re sine spe perear miser. Nihil fit sine nemine.*

"May it please your honour to be so greatious unto me as to get me liberty to depart into the country, or let me know there is no hope of life — whether I take the one from you, or must give the other as having been a follower of Sir Walter Raleigh; for I see whereunto all tendeth — *Mors ultima linea.*

"I am every way bound to pray for your Lordship's happy prosperity.

"LAW. KEMYS.

"Aug. 15."

KING AND QUEEN OF FAIRIES. — The severall notorious and lewd Cousenages of John West and Alice West, falsely called the King and Queene of Fayries. Practised very lately both in this Citie and many places neere adjoyning, to the impoverishing of many simple people, as well Men as Women: Who were arraigned and convicted for the same at the Sessions House in the Old Bayly the 14 of Januarie, this present yeare, 1613. — Printed at London for Edward Marchant, and are to be sold at his shop over against the crosse in Paul's Churchyard. 1613. 4to. B. L. 11 leaves.

This is a very disappointing production,¹ which, though of the extremest rarity, we should not have noticed, had not the words

¹ There is another tract of a rather different character, relating to "the King and Queene of Fayries," which belongs to a later period, 1635, bearing the following title: — "A Description of the King and Queene of Fayries, their habit, fare, their abode, pompe and state. Beeing very delight-

"King and Queen of the Fayries" been made so prominent in large type on the title-page. It induced us to fancy, as no doubt other readers two centuries and a half ago fancied, that we should find in it some illustration, new or old, of our fairy mythology, some incidents in which Oberon, Titania, Puck, or Robin Goodfellow, were concerned. Such is by no means the case, for John and Alice West obtained their designation from the impudent success with which they accomplished some of the commonest frauds and cheats upon public credulity.

The tract is formally divided into thirteen chapters, each chapter containing particulars, such as they are, of the pretended preternatural and fortune-telling powers of this profligate couple. They certainly did pretend that they were aided by Oberon and other fairies, and, if we are to believe the narrative, they had by sorcery the means to distort or destroy the limbs of people who offended them. Besides, we are told that "the woman took upon her to be familiarly acquainted with the King and Queene of Fairies," and both she and her husband boasted, that "they could command inestimable treasure." In Chapter II. we are told of one Thomas Moore, who had offended by "blabbing the secrets of the Fairies," and that fact coming to the ears of Oberon, the King

full to the sense, and full of mirth. — London, Printed for Richard Harper, and are to be sold at his shop at the Hospitall gate. 1635." It is in B. L. and not worth much, having been got up and published for rapid sale. It is preceded by an address "to the courteous Reader," signed R. S., and followed by what professes to be an account of the "clothes brought to the King of Fayries on New-yeares day in the morning, 1626, by the Queenes Chambermaids." We may therefore presume that in 1635 it was only a reprint of what had appeared in 1626 or 1627. The whole is a compilation of small well-known pieces on the subject of Fairies, by Herrick, Burton, and others. R. S. (whose name probably was Seward) tells us that he means to give of the King of Fairies

"the sincere description,
Of his abode, his nature, and the region
In which he rules ;"

but he does no such thing. If he had performed his promise, his work would have been interesting. As it is, it is curious from its rarity; but, no doubt, its title and woodcuts at first procured for it many purchasers, who did not, however, care to preserve it.

was enraged, and at once struck him lame as a punishment. The Fairy Queen, however, interfered on behalf of the sufferer, and, at his heavy cost, provided "an oil by which he would be instantly recovered." To more incredulous persons, the Wests sometimes produced both Oberon and Titania themselves, by dressing up a couple of accomplices.

It is useless to follow up these impostures, but the real value of the tract consists in the manner in which it shows, that just about the time that Shakspeare ceased to write, the belief in the existence of fairies was so prevalent among the lower orders. West and his wife were not themselves "King and Queen of the Fairies," but persons who asserted that they had irresistible influence with their mysterious majesties. On the strength of their miraculous foreknowledge, people of all classes resorted to them for their information regarding life, death, or loss of property.

At last they were detected and arraigned, as the title-page informs us, on the 14th January, 1613, but what punishment was inflicted upon them does not appear; and at the end of the tract "a second arraignment" is spoken of, as if they were soon again to be tried for other offences of the like kind. Regarding these, when disclosed, the anonymous author undertook to give the earliest information. There is no "Finis" at the end of the tract, and possibly what was yet to come was to be given in a sort of supplement. Of such an addition, if it were printed, we have never heard.

KING, HUMPHREY. — An Halfe-penny-worth of Wit in a Penny-worth of Paper. Or the Hermites Tale. The third Impression. — London Printed for Thomas Thorp, by the Assignement of Edw. Blount. 1613. 4to. 24 leaves.

Humphrey King,¹ the real or supposed writer of this trashy tract, is the same person to whom, in 1599, Thomas Nash had in-

¹ There is no doubt that he was a tobacconist, and in this capacity, besides Nash's "Lenten Stuffe," an 8vo tract, without date, but anterior

scribed his "Lenten Stuffe," in praise of the Herring. He there announces "The Hermit's Tale" as forthcoming; and in all probability it did come forth, and was twice printed before 1613, when, as we see, "the third impression" was published by Thorpe, to whom it had been assigned by Blount, the stationer who probably had issued the previous impressions. No earlier copy than that at the head of our article is known, the first and second editions having entirely disappeared. Their popularity, and consequent destruction had, of course, been much increased by the praises bestowed upon the piece and its author by a man like Nash.

The dedication is to the Countess of Sussex; and in it, as well as in the address "to his well-wishers," the author (if such King really were) dwells much upon his general ignorance, and upon his inability even to spell, a fault at that time of less importance than after a strict uniformity had been established. Perhaps he relied upon his printer, or, more likely, he procured the aid of some competent friend, for, besides Nash, he had other literary acquaintances. His business seems to have been that of a tobacconist; and the author of "Lenten Stuffe," punning upon his name, speaks of him as "the King of Tobacconists." He himself, taking up the same joke, tells us that he is to be treated with all respect, for that he is "a King by birth." So the writer of some anonymous lines (among other poems introducing the book) asks,—

"How dares the Author passe unto the presse,
Where Satyres, Essayes, Epegrames do swarme,
The Comicke and the stately Tragick verse,
And Caltha, metamorphos'd with a charme?
A strong imagination wrought this thing:
His name being King, he thinkes himselfe a King."

to 1600, was dedicated to him. It is wholly in praise of "the Nicotian Weed." The anonymous poem called "The Metamorphosis of Tobacco," which, in 1602, was dedicated to Drayton, is a first-rate production of its class, and has been very recently reprinted. It is one of our earliest specimens of the mock-heroic, and we have somewhere seen Sir John Beaumont pointed out as the author of it, which appears to us by no means unlikely. For "Cudwode," on this page, read *Outwode*, as the writer of *Caltha Poetarum*.

This is rather bad joking, but, at all events, it furnishes us with a useful note upon T. Cudwode's "Caltha Poetarum, or the Bumble Bee," which was printed in 1599, and gave such offence that an attempt was made to suppress it, and it was ordered by authority that all copies that could be procured should be brought in to be burned. The lines above quoted show that it must have been published, a point that has been doubted. It is, however, one of the rarest, as well as poorest books in our language.

Another of the introductory poems is in the form of a sonnet, which alludes to King's mock-patronage of Nash's productions, and seems to warrant the conclusion that Nash was still living when this "Half-penny-worth of Wit" was first printed. In it the writer says:

"He take a solemne oath
By the Red-herring, thy true Patronage,
And famous Nash, so deere unto us both," &c.

Yet we know that Nash was dead in 1601. "The Hermit's Tale" is worth little, and in fact is no tale at all, but a rambling sort of dialogue between a young man and an anchorite on the follies and vices of the world, without any particulars. The verses are in many kinds of measures, the lines are of all lengths, and in the middle we have a supposed story by Skelton, of a young man who fell in with some sectaries, supped with them, invited them to breakfast next morning, and then abused them and their principles, especially their puritanical hostility to May-poles. The following is a specimen, where Robinhood, Little John, Skelton, and Tarlton are introduced.

"But what meane I to runne so farre?
My foolish words may breed a skarre.
Let us talke of Robin Hoode,
And Little John in merry Shirewood;
Of Poet Skelton with his pen,
And many other merry men;
Of May-game Lords and Sommer Queenes,
With Milke-maydes dancing o'er the greenes;
Of merry Tarlton, in our time,
Whose conceite was very fine;
Whom Death hath wounded with his dart,
That lov'd a May-pole with his heart.

His humour was to please all them
 That were no Gods, but mortall men;
 For (saith he) in these our daies
 The Cobler now his Last downe laies,
 And if he can but reade (God wot)
 He talkes and prates, he knowes not what,
 Of May-poles and of merriments,
 That have no spot of ill pretence.
 But I wonder, now and then,
 To see the wise and learned men,
 With countenance grim and many a frowne,
 Cry, Maisters, plucke the May-pole downe!"

So he proceeds with some humor, we must own, to ridicule those who made vows against "the wooden sinne" of the May-pole. There really is nothing else in the tract worth quoting, and the whole has too much the appearance of a catchpenny, in spite of Nash's laudation of the author.

KIRKMAN, FRANCIS, — The Unlucky Citizen Experimentally Described in the various Misfortunes of an unlucky Londoner. Calculated for the Meridian of this City, but may serve by way of Advice to all the Cominalty of England, but more perticularly to Parents and Children, Masters and Servants, Husbands and Wives. Intermixed with severall Choice Novels. Stored with a variety of Examples and advice, President and Precept. Illustrated with Pictures fitted to the severall Stories. *Felix quem faciunt aliena pericula cautum.* — London, Printed by Anne Johnson, for Fra. Kirkman, and are to be Sold at his Shop in Fan-Church street, over against the sign of the Robin Hood near Aldgate, &c. 1673. 8vo. 159 leaves.

The above printed title-page is preceded by an engraved one, in the centre of which we read, "The Unlucky Citizen by F. K.," and the ensuing couplet:—

"The lucky have their days, and those they chuse:
 The unlucky have but hours, and those they loose."

Opposite the engraved title-page are verses headed "The mind of the Frontispiece"; and this frontispiece is divided into five compartments, besides the centre: the two at the top are devoted to the history of Whittington and his Cat, which is briefly narrated at the end of the book; the one at the bottom represents Ludgate Prison, where the author had been confined for debt. It has three male figures, the author entering, and two bailiffs standing by: one of the latter is pointing to what is called "the horn of suretyship," into the wide end of which a man is leaping, while another is in vain endeavoring to make his escape at the narrow end. Round it are these lines: —

"Beware of suretyship, take heed of pleasure;
You may go in with ease, get out at leisure."

A lucky alderman with a large bag of money, and an unlucky citizen presenting a petition, are on each side of the central compartment. There are seven other ill-designed, and worse engraved, copperplates in the body of the volume, either relating to the adventures of the hero of it, or to some novels introduced for the sake of variety, and in the way of illustration, in the course of the narrative.

The body of the book is an early and amusing piece of autobiography, relating the life and adventures of the author, Francis Kirkman, a well-known bookseller, (as they then began to be called, instead of the older word, stationer,) who about the middle of the seventeenth century collected many old plays, of which he boasted that he possessed a complete assemblage, printed or reprinted. Two years anterior to the date of the work in hand he had put forth "A true, perfect and exact Catalogue of all the Comedies, Tragedies, Tragi-comedies, &c., that were ever yet printed and published," and it included several now lost, as well as others of the highest curiosity and value. The main fault of the list was, that it imputed to some popular authors dramas with which they had been in no way connected: still, as to others, it furnished useful and authentic information.

Kirkman, or Kirkham (as it was sometimes spelt), is a name in various ways connected with our early stage; but if Francis had been, even distantly, related to the Edward Kirkham or Kirk-

man, who was Master of the Children of the Queen's Revels in January, 1603-4, and who, twenty years before that date, had belonged to the department of the Revels, (*Hist. Engl. Dram. Poetry and the Stage*, I. 352, &c.,) we feel confident that he would have mentioned it with some pride and satisfaction. It is, however, quite certain that Francis Kirkman was interested in our theatres, before the time of the Civil Wars, in more ways than the mere collection and republication of old dramas. On page 259 of his autobiography he tells us, —

"I pleased myself otherwise by reading, for I then began to collect, and have since perfected, my Collection of all the English Stage Plays that were ever yet printed, and I have them all, and have read them all; and therefore, I suppose, my Judgment may pass as indifferently authentic. And I have had so great an Itch at Stage-playing, that I have been upon the Stage, not only in private to entertain friends, but also on a public Theatre: there I have acted, but not much nor often; and that Itch is so well laid over, that I can content myself with seeing two or three plays in a year."

This was written in the year 1672, when, as he elsewhere states, he was forty-one years old, which fixes his birth in 1631; so that, although he was not born until nearly all our great dramatic poets of the school of Shakspeare were dead, or had ceased to write, he must have known many who had known them, as well as various old actors who had played in their pieces. It is on this account that we especially regret the meagreness of the information supplied, on this authority, regarding our early drama and its supporters. The preceding is almost the only passage that can be said distinctly to refer to them, but Kirkman professes to derive from plays several of the novels he inserts to lighten his narrative. "It may be," he remarks on p. 258, "I may make bold with the plot or story of an English Stage-play, when it is fit to my purpose. I am sure those stories must be good, for our English Comedies and Tragedies exceed all other nations now in every thing." Of course, when he used the adverb "now," he hardly applied it to the productions of the Frenchified English stage, such as Charles II. had made it, but to the admirable examples of dramatic writing such as Shakspeare and his immediate successors had left it. James Shirley was the last of that good old school,

and Kirkman obtained the incidents of one of his novels from that dramatist's "Gamester," which had been licensed in 1633, and was printed in 1637. Kirkman's notions as to the nature and purpose of a play are excellent, and on page 261 he observes : —

"Few of the Vulgar understand the chiefest part, the end of the Play, the Soul and Plot of it, and how it is managed, so that always *Vice is corrected and Vertue cherished*; how the poet creates and destroys at his pleasure, and still keeps all within the bounds of Justice, giving punishment to Offenders, and reward to the Virtuous."

He was so well acquainted with the productions of our stage before the closing of the theatres by the Puritans, that in the very year in which he put forth his account of his own life, 1673, he reprinted the comic portions of various old comedies, including some by Shakspeare, under the title of "The Wits or Sport upon Sport, being a curious Collection of several Drolls and Farces": it had originally come out with the aid of Robert Cox, the actor, in 1662. Kirkman's own familiar style in his book is not unfrequently strengthened by expressions almost proverbial, borrowed from our old plays.

One of the most interesting parts of his narrative relates to his own works, consisting mainly of translations of old French romances, such as "Amadis de Gaule," the "Loves and Adventures of Clerio and Lozia," &c., with an admiration for which he began life, and in which he persevered as long as we are able to trace him. This we can only do, at all satisfactorily, by the information he has himself supplied; for whether he lived long, or died soon after 1673, we have no means of knowing. He is said to have translated "The History of Erastus and the Seven Wise Masters" in 1674, and to have had some concern in writing the "Life of the English Rogue," the last part of which appeared in 1680; but this is uncertain. The latter part of his "Erastus" is made up of the story of an old play called "Alexander and Lodowick." He was the real cause of many of his own misfortunes; and he was not, in truth, as a citizen, so "unlucky" as improvident, ill-calculating, and injudicious. His portrait is sometimes prefixed to the volume in our hands, but in two of the three copies we have had an opportunity of inspecting, it was wanting, and perhaps it was not published with it.

KIRKMAN, FRANCIS.—The Honour of Chivalry: or the famous and delectable History of Don Bellianis of Greece. Continuing as well the valiant Exploits of that magnanimous and heroick Prince &c. as also the Wars between him and the Souldan of Persia. The second Part. Illustrated with Pictures. Now newly written in English by F. K. &c.—London Printed by Tho. Johnson &c. 1664. B. L. 4to. 97 *leaves*.

Francis Kirkman, who professes to be the author of this second part of "Don Bellianis," tells the reader, "in the invention and writing I spent not a full week;" adding afterwards, "this is no translation but a fancy: we have many pleasant and ingenious romances in the English tongue, but we are obliged to other nations for their invention of them. Very few have been written originally in English, and only Sir Philip Sidney's *Arcadia* hath had the success to be not only approved of in our own language, but rendered into French and other languages."

He goes on to state that the first part of "Don Bellianis" was written in Italian, and there is a version of it by L. A., under the title of "The Honour of Chivalry," as early as 1598, 4to. A reprint, professing to be a translation from the Italian, was published in 1650, and this perhaps induced Kirkman to attempt a second part.

KNAVES, A MESS OF.—Roome for a Mess of Knaves.

Or a Selection, or a Detection, or a Demonstration, or a Manifestation of foure Slaves, &c. With a Narration or a Declaration, a Relation or an Explication of a strange (but true) battell fought in the little Isle (or Worlde) of Man &c.—London printed by N. F. &c. 1610. 4to. 19 *leaves*.

Between the years 1609 and 1612 Samuel Rowlands published several satirical and humorous tracts, called "The Knave of Clubs," "More Knaves yet," &c.; and the writer of the anonymous production before us, without a particle of wit or drollery, seems to have

endeavored to take advantage of the popularity of Rowlands by imitating his title-pages. No other copy of the ill-printed performance before us seems extant, and it may therefore be worth while to describe it. After the title is inserted an address to the reader, followed by an unsubscribed dedication to Sir John Lebon, Knight. The body of the tract then commences, and proceeds, without any order and with little meaning, until we come to an Epistle, which being addressed to Morpheus, "brother to Oberon, King of the Fayries," seems to promise something, but it contains nothing; and the piece ends with two pages headed "A Messe of Knaves," equally dull and barren.

KNAVES. — Knaves are no honest Men. Or

More Knaues yet,
A couple well met.

Being a briefe Discourse concerning the (Offices and)
Humours of Quarterman and Waterton, both being
Jacks out of Office.

Which if they were namelesse, yet I make no doubt,
A man that hath senses may soone smell them out.

Composed by I. L. a lover of honest Men, and hater of
Knaves; and Printed in the yeare of the discoverie of
a Couple. 8vo. B. L. 8 *leaves*.

This is a libellous royalist attack upon Waterton, who had been the puritanical High Constable of Wapping, and upon Quarterman, who had filled the office of Marshal of the Marshalsea: they had both been turned out of their places, and meeting in the street they adjourn to have "a quart (or a pottle) of burnt claret" together: over it they hold their conversation upon their own excluded condition, and on affairs public and private.

The tract has no printer's name, for obvious reasons; and no doubt the initials "I. L. a lover of honest men" are merely assumed. The precise date is uncertain, but it was after Cheap-side Cross had been pulled down, and when Charles I. was, at

one time, expected in London. By the following extract it seems that Quarterman had some concern in the destruction of Cheapside Cross: — "When I was first made Marshall, I had no sooner entred into my office, but Cheapside Crosse fell presently into an agonie, and I had no sooner said, downe with it! but downe it went. Heavens grant that I never may be the resurrection of the body thereof, lest I should be called into question for my presumption at the pulling of it downe."

They talk of going over to New England or Virginia, in order to get out of the way of their enemies; and the most curious portion of this temporary publication is the following: —

"*Quarterman*. I, but Brother Waterton, I heare there's a worse thing than all this, which is like to come upon us very shortly.

"*Waterton*. Why, what is that, I pray you?

"*Quart*. Marry, they say that the running Stationers of London, I meane such as use to sing Ballads, and those that crye Malignant Pamphlets in the streets, have all laid their heads together, and are framing a bill of indytemment against us, because divers times, to show the power of our authority, we have taken perforce, or torne their ridiculous papers.

"*Wat*. By the masse, I thought that something was the matter, that made the knave so saucie on Tower Hill the other day; for I did but bid him be gone, and not stand bawling of his Ballads in that manner, and he told me that he would sing them when I was hang'd; nay, perhaps (quoth he) one that shall be of thine owne execution.

"*Quart*. But what was the subject of the matter that he sung at that time, I pray you?

"*Wat*. For that I do not well know, because he had almost done before I came to him; but I'me sure the knave prayed both for the King, and the Queene too, in the conclusion."

This passage forms a remarkable comment on the order issued to the Provost-Marshal in September, 1648, "to seize upon all ballad singers, sellers of malignant pamphlets, and to send them to the several militias," &c. Whitelocke's Memorials, p. 337.

KNELL, THOMAS.

A piththy Note to Papists all and some
that joy in Feltons Martirdome.

Disiring them to read this, and to judge,
and not in spite at simple truth to grudge.

Set fourth by one that knew his life, and was with him at the houre of his death, which was the viii of August. Anno 1570. at the west end of Paules Church over against the Bishops gate where he set up the Bul. — Imprinted at London at the long shop adjoining unto Saint Mildreds Church in the Pultrie, the xxiii of August, by John Alde. 4to. B. L. 8 leaves.

The name of the author of this rhyming appeal, description, and narrative, for it is all three, is thus given at the end: "Amen. qd. T. Knel, *Juni*," meaning, as we conclude, *junior*, the author's father being alive in August, 1570. The question is, who was T. Knel Junior? He was, we apprehend, the comedian celebrated by Thomas Heywood, in his "Apology for Actors," 1612, who was almost in as great favor with audiences at theatres as Tarlton, and who, like Tarlton, was employed by publishers to write on the striking events of the day. Their popularity secured many purchasers to whatever had such names appended. This was the case with Kemp, the immediate successor of Tarlton, who in 1587 put forth his "Dutifull Invective against the moste haynous Treasons of Ballard and Babington," and who afterwards supported many comic characters in the plays of Shakspeare and other dramatists.

Our present business is with Thomas Knell only; and we are, probably, not to suppose that he, any more than Tarlton or Kemp, was really the author of the ephemeral works to which stationers put his well-known name. Four productions, so circumstanced, have come down to us, but Ritson and other bibliographers only mention two,—an "Epitaph" upon Bonner in 1569, and an "Answer" to the Popish Bull found in the streets of Northampton in 1570. To these we are able to add two others; one of them the tract forming the heading of the present article, and the other a broadside thus entitled:—

"An A. B. C. to the christen congregation,
Or a pathe way to the heavenly habitacion."

This was merely a broadside from the press of R. Kele, without date, and did not rise to the dignity belonging to the work before

us, which forms two sheets 4to, printed in large type by John Alde. It commences by reference to the dangerous lenity hitherto shown to many traitors, although not to the Nortons, who had so recently suffered. Knell then tells us that John Felton was deluded by faith in the Pope to affix the Bull on the gate of the Bishop of London: —

“The Bul bewicht his calvish braine,
and Pius, his deer God,
Made him, to[o] bolde for his behoof
to taste of such a rod.
He durst presume, good Catholick!
t’erect up forraine power,
And subjects faithful harts, now well,
by flattery to deuoure.”

He denies that Felton could, in any sense of the word, be called a martyr, and labors this point at some length, proceeding afterwards to his trial and conviction at Guildhall, and to his conveyance to the place of execution. There the sufferer refused all counsel from Protestant clergymen, and insisted upon saying his prayers in Latin: —

“For *Miserere* on his knees,
all trembling he did say,
But softly to him self, that few
could hear what he did pray.
Belike he thought, as Papists doo,
the Latin to excel;
And so he thought, his prayer said
therein, to be ful wel.”

After hanging for some time he was cut down still alive, “but spake not much,” and was then, as usual, quartered. The last lines of Knell’s performance are these: —

“Beware, ye papists, and take heed,
I read you yet beware,
And cast all Popery from your harts;
take heed of hellish rore:
And if you will not yet be true
to God, and our good Queen,
I pray to God that all your endes
as Feltons may be seen.

And God save Queen Elizabeth
 from Papists wil and power,
 That sharpned sword by Gospelles force
 may all her foes devoure.

"Amen. qd. T. Knel. *Iuni.*"

Although there is no display of poetical ability in any part of this production, we do not imagine, as already observed, that Knell wrote it himself, any more than other pieces similarly circumstanced: his name was most likely all that was valuable to the publisher. The piece itself is entirely unique, and has never been mentioned by any bibliographer.

KNIGHT OF THE SEA.—The Heroicall Adventures of the Knight of the Sea, comprised in the most famous and renowned Historie of the Illustrious and Excellently accomplished Prince Oceander, Grand-sonne to the mightie and Magnanimous Claranax, Emperour of Constantinople, and the Empresse Basilia: and sonne unto the incomparable Olbiocles Prince of Grecia, by the beautious Princesse Almidiana, daughter unto the puissant King Rubaldo of Hungaria &c. At London Printed for William Leake. 1600. B. L. 4to. 124 *leaves*.

This is one of the few romances of the period when it was published not derived from some foreign original, and it is quite evident from perusal that it was not a translation. One other copy of it only is known: and "a second part," if not printed, was projected, as on p. 147 we read the following marginal note: "Rosamyra, of whome you shall heare more in the second part of this historie."

"The Heroical Adventures of the Knight of the Sea" has been considered by the Rev. H. J. Todd (*Spenser's Works*, I. clxi.) as a mock-romance, and he therefore claimed for this country that it had preceded Spain in such extravagant productions. This point may perhaps be disputed, for, although the

style of the performance in many places is bombastic and conceited, and the incidents unnatural and extravagant, in these respects it goes but little beyond performances of the same kind which had been translated from the French by Anthony Munday and others. The author, whoever he were, seems to have striven to imitate his predecessors, and in imitating he has sometimes exceeded them, both in his adventures and in the language in which he has related them. It is not to be disputed that he has shown considerable invention in the variety of perils through which he carries his hero, and that his work, on the whole, is more amusing and less prosaic than some others of the period. He has interspersed a good deal of poetry in the four-and-twenty chapters into which the romance is divided, but little can be said in favor of the productions of his Muse. One piece of the kind may deserve notice, as an early specimen of undramatic blank-verse. It commences as follows : —

“ My beldame, Grandame Circe, helpe in haste
 Thy daughter deare to wreake a full revenge
 Upon this wicked murderer of my sonne;
 Whom hee hath slaine by vigour of his arme,
 Which was our joy, which was our onely hope,
 Our onely comfortable age's stay:
 Whose soule doth cry for vengeance, to bee wreakt
 Upon his mischiefes worker: therefore lend
 Your happy helpe; yet not to put to death
 This worthy knight,” &c.

The hero is the son of Olbiocles and Almidiana: he is called Oceander because he is born at sea, while his mother is in the ship of a giant who has torn her from her friends. In order to save the infant, Almidiana intrusts him to a fisherman who happens to be sailing near, and he delivers him safely to the Emperor of Grecia, and until the close of the history he continues a Pagan. He is then suddenly converted, and discovers his Christian parentage by means of an enchanter's scroll. He is furnished with magical armor, the obtaining of which from the same enchanter is thus described in Chapter VII. : —

“ Having ended his salute, hee tooke downe the armour from his hackney, and uncovering it, gave it unto Oceander; who not a little joyful for

being owner of so gorgeous a piece of harness, rewarding the dwarf, sent him backe with innumerable thanks to his master Artimagus for so rare a present: and causing himself presently to be indossed with his inchaunted armour, hee found it more fit for him then the nine hide-folded Target for the vigorous arme of the invulnerable Greekish Champion Achilles; and more gorgeous then the Vulcan-framed armour of Æneas, fetched from the Cyclops forge by the Paphian Goddess Cytharea, when she sought for her sonnes safeguarde (from the fury of Rutilian Turnus) fighting for a kingdome and his love, Lavinia. Oceander being thus gorgeously armed in the inchaunted harness, and stoutly advancing his shield (the device whereof was the Neptunian kingdome) hee prauced up and downe before Queene Kanira, being esteemed of his behoulders the best accomplished gentleman in all the territories of the Afrike continent."

In the twelfth chapter Oceander combats with Phianora, a Princess of Britain in the disguise of a knight-errant, whose helmet he strikes off, and with whom (like Artegall and Britomart in "The Fairy Queen," B. IV. c. 6, upon an exactly corresponding occasion) he instantly falls in love: this sudden attachment will not appear at all surprising after reading the subsequent piece of description:—

"Therewith the buckles being broken have empoverished the helmet to inrich Oceander's eye-sight with the aspecting of the most beawtifull object that ever dame Nature by her deified cunning framed. For so soon as the proud helmet was distennanted of so precious a head, such a bush of goulden twisted tressalines rained themselves into the bosome of the Princesse, as the Jove-sent showre of Pactolian gold into the lovely lap of Danae: which being handsomly dissheveled about her armed shoulders, made her resemble bright-shining Cynthia in the gray cleare welkin in fashion, though farre exceeding her in favourable fairnesse: so angelicall were the lookes of this divine and more then beawtifull Lady-knight, at whose sight, like the sun-gazing Indian, Oceander was so amazed, as like one transmuted, hee stode still mute in a quandarie, being of a greate while not able to recover his over-ravished senses."

In the second part, which is not extant, and possibly never appeared, we may conclude that the union of Oceander and Phianora was celebrated.

One of the most remarkable of what are strictly considered mock-romances, not of a political cast, is entitled "Wit and Fancy in a Maze," 8vo, 1656, the running title to which is "Don Zara del

Fogo." There are many curious matters in it, including, in Chapter iv. of Book II., notices of the following English poets, who are supposed to be assembled in Paradise :— Chaucer, Lydgate, Gower, Skelton, Ben Jonson, Chapman, Spenser, Harington, Owen, Constable, Daniel, Drayton, Shakspeare, Fletcher, Goffe, Massinger, Dekker, Webster, Suckling, Cartwright, and Carew. In Chapter iii. of Book III. is introduced a Masque of "Venus and Adonis." It was republished in 1660, under the title of "*Romancio-mastix*."

LAMBERTO, DON JUAN. — Don Juan Lamberto : or a Comical History of our late Times. Wherein the subtil contrivances, arch rogueries and villainous treasons of the late notorious Rebels, under several feigned names are jovially discovered, and to the very life displayed. In two Parts. By Montelion, Knight of the Oracle, &c. The third Edition corrected. — London Printed for Henry Marsh &c. 1664. B. L. 4to. 43 *leaves*.

This political mock-romance, in two parts, was extremely popular. The first part was printed in 1661, and had so rapid a sale that the second part was added in the same year, and both parts went through three editions by 1664. They were again printed in 1665. A woodcut faces the title-page, representing "the giant Desborough" and Lambert, with "the Meek Knight," Richard Cromwell, in custody between them. This refers to Chapter IX. of the first part, which is thus entitled :— "How the Knight of the Golden Tulip (Lambert) and the Knight of the Mysterious Allegories (Vane) came to the castle of Sir Fleetwood, the Contemptible Knight, where they met with the grim giant Desborough, and how they went all three and pulled the Meek Knight, who was then Chief Soldan, out of his place by night."

The first part, which is superior to the second both in humor and variety, is divided into twenty-one chapters ; the second part consists of thirteen chapters, which relate very much to Hewson,

Ludlow, and Peters; the eighth chapter is entitled, "How the Arch-priest Hugo Petros made love unto the fair Dolcomona, who was married to Kilmaddox, Knight of the Bloody Cleaver, and of the letter which he wrote unto her, and what happened thereupon." In the second part a poem of six stanzas is introduced, which, like the prose, is a happy burlesque of the style in which popular romances were then written. The authorship has never been ascertained, but it has been attributed by Anth. Wood (IV. 245, edit. Bliss) to Flatman, or to John Phillips, Milton's nephew. A person of the name of Emanuel Foord had written a romance called "The famous History of Montelion, Knight of the Oracle," and from it the pseudonyme of the author of "Don Juan Lamberto" seems taken. No earlier edition of Foord's work than that of 1633 is recorded, but he mentions in the preliminary matter that he was also the author of "Parismus," which came out in 1598. An edition of Montelion appeared as late as 1668.

LAMENTATION OF TROY.—The Lamentation of Troy for the Death of Hector. Whereunto is annexed An Olde Woman's Tale in hir solitarie Cell. *Omne gerendum leve est.*—London Printed by Peter Short for William Mattes. 1594. 4to. 32 leaves.

The author, who subscribes the dedication to Lord Willoughby d'Eresby, I. O., and adds the same initials at the conclusion of each part of his work, "*Finis, I. O.*," has no real pretensions to be considered a poet, although, from the style and tone of his composition, he unquestionably held himself to be "one of the Muses quire." His production is one of extraordinary rarity, but its merits alone would scarcely have entitled it to notice. We apprehend that the "Old Woman's Tale," (an "old wives Tale," was then a proverbial expression,) which occupies the last twenty-two pages, has reference to the writer's own history, as the youngest of three sons to a widow, who had been left very scantily provided for, and who is supposed to live by herself in a cell. To her eldest son all the family property, which appears to have been

considerable, had descended, and her great complaint is against "the custom of England," (which, she says, prevailed nowhere else,) by which the younger branches of a family were stripped for the sake of enriching the heir at law. This seems a strange subject for a work of fancy, but it is nevertheless superior to that portion called "The Lamentation of Troy." The "Old Woman's Tale" is in couplets, usually of eight syllables, and in not unsuccessful imitation of poets of a much anterior date, being full of archaisms both of words and phrases. Thus it begins:—

"It fel about that time of the yeare,
When Phœbus, with his beames cleer,
Looked on Tellus with a pleasant face,
Almost from the top of the highest place
Of his stately throne, where he in pompe rideth,
And through the heavens (as him list) glideth,
Carried on palfreis, whose wondrous swift pace
Circuit the welkin in a daies space," &c.

The matter is hardly worth pursuing; but the writer enters the cottage (poetically called "a cell") of an old dame, and she, instantly and without any reason, gives him a full, true, and particular account of all her family affairs and circumstances. We quote a short passage where she tells the author, —

"Whom Fortune favours they shal have friends,
And friendship, for the most part, with riches blends:
Poverty is burdensome, and though he be of bloud,
It is no policie to do him good;
For now we must square al by policie.
Fie on this olde releiving charitie!
They doe abandon't, it smels of poperie:
Thus doth prevaile this new-brocht fopperie."

When the author treats of poverty, he writes with more than usual animation. He here introduces a compliment to his dedicatee, Peregrine Bertie, Lord Willoughby, whom in several places, as commander of the Queen's troops in the Low Countries, he addresses as Albion's Hector.

One of the chief points he urges, in that part of his work called "The Lamentation of Troy for the death of Hector," is that Homer, in consequence of being himself a Greek, had made his hero Achilles instead of Hector, who for generosity, manliness,

and courage, was really the superior of the two. He terms Spenser "the only Homer living," and indeed mentions no other poet, with the exception of Sidney, under his poetical name of *Astrophil* : —

"Such were the teares of Albions Stella faire,
Which in continual raining she did shed;
And such her sighes, which ecchoed in the aire
When she heard say hir *Astrophil* was dead.
Two such sweet creatures never mournde afore,
But Helen's grieve was far exceeding more."

Such is the form of stanza observed throughout, while I. O. makes all the relatives and friends of Hector lament in succession over his mangled corpse. When it comes to Helen's turn, the author introduces six of his best lines : —

"With that she started, and began a fresh:
Renting her garments, throwing forth her breasts,
She profered violence to hir tender flesh;
But feareful hands denide such bolde requests.
What violent hand doth touch, and yet not wither,
The throne where all the Graces sit together?"

We know of only three perfect copies of this production, throughout which the author labors to introduce scriptural and classical illustrations. He was evidently not a scholar, though he might wish to be thought one.

LANE, JOHN. — *Tom Tel-troths Message, and his Pens Complaint*. A worke not unpleasant to be read, nor unprofitable to be followed. Written by Io. La. Gent. *Nullum in correcto crimine crimen erit*. — London Imprinted for R. Howell, and are to be sold at his shop, neere the great North doore of Paules, at the signe of the white horse. 1600. 4to.

We never saw any other copy of this remarkable poem, and doubt if any other exists. It is therefore the more to be lamented that it is imperfect, and we are unable to state of how many leaves

it properly consists. We apprehend that a stanza or two only are wanting at the end, and that it is perfect at the beginning, although the page containing the dedication, "to the worshipfull Master George Dowse, Gentleman," is numbered 5. The signature on it is A 8; the title-page must have been A 2, and a blank leaf before it, as was not unfrequently the case, A.

The dedication is subscribed Io. La., and in catalogues that mention the work it is attributed to John Lane; but those initials may of course apply to any other name beginning with them. The author says that "Tom Tel-troth's Message" is the "first fruites of my barren braine," which seems to make it unlikely that it was by a person whom Phillips, in his *Theatrum Poetarum*, 1675, calls "a fine old Queen Elizabeth's gentleman," who was "living within his remembrance": neither does Phillips enumerate "Tom Tel-troth's Message" among Lane's performances; but, on the other hand, he omits "Triton's Trumpet," undoubtedly by Lane, and dated 1620, in which the death of Spenser in 1599 is mentioned, with all the particulars of his sufferings and poverty, and the vain wish of the Earl of Essex to relieve them. ("Life of Spenser," edit. 1862, p. cli.)

At the back of the dedication are eight lines in couplets "to the gentlemen Readers," entreating their "courtesy." "Tom Tel-troth's Message" commences on signature A 4, that page containing only two six-line stanzas, while all the other extant pages have each three stanzas. The purpose of the whole piece is the description and reproof of vice in all shapes, with a special personification of the seven deadly sins; but we do not arrive at this portion, until after rather a long preliminary discourse on various branches of knowledge, in which the writer thus breaks out:—

"O princely Poetrie, true Prophetesse,
Perfections patterne, Matrone of the Muses,
I weepe to thinke how rude men doe oppresse,
And wrong thine Art with their absurd abuses!
They are but drosse, thine Art it is divine;
Cast not therefore thy pearles to such swine."

Here, unless we read "pearles" as a dissyllable, — *pearlés*, — the measure is defective, and Lane seems not to have possessed a

very correct ear. He falls into the vulgar error of supposing that the Ass of Apuleius was literally "bedawbed with gold," and in other respects his classical information was not always accurate; while, instead of observing the ancient quantities in names, he alters them to suit his verse. However, better scholars than Lane did the same. His characters and descriptions of the seven deadly sins are minute and curious, rather than bold and figurative, and will not bear a moment's comparison with the grand and striking personifications of the same vices in Spenser. Of Wrath he says in one place:—

"Wrath is the cause that men in Smith-field meete
(Which may be called smite-field properly):
Wrath is the cause that maketh every streete
A shambles, and a bloodie butcherie;
Where roysting ruffins quarrell for their drabs,
And for slight causes one the other stabs."

He too often, as above, ends his stanzas with a feeble and in-expressive line, when it ought to close with strength and effect, winding up the author's full meaning with force and vigor. When writing of Avarice he says, with more than usual spirit and energy:—

"From whence comes gold but from the earth below?
Whereof, if not of earth, are all men made?
Like will to like, and like with like will grow;
Growing they flourish, flourishing they fade.
But where are gold and men? in hell: wher's hell?
On earth, where gold and men with gold do dwell."

He makes the following mention of subjects especially treated by Shakspeare, when censuring "Lecherie" and its consequences:—

"When chaste Adonis came to mans estate,
Venus straight courted him with many a wile:
Lucrece once seene, straight Tarquin laid a bate
With foule incest her bodie to defile.¹
Thus men by women, women wrongde by men,
Give matter still unto my plaintife pen."

¹ Lane perhaps alludes, in the word "incest," to a real or supposed relationship between Tarquin and Lucrece.

Here he seems to use "incest" for adultery, only because the latter did not suit his measure. He is extremely fond of the epithet "plaintife," as applied to his pen; but he never means more by it than as touching matter of complaint and reproof, and not of grief and lamentation. Near the close Lane has a remarkable allusion to the Globe Theatre, on the Bankside, to the ladies by whom it was frequented, and to the manner in which they concealed their features: —

"Then light-taylde huswives, which like Syrens sing,
And like to Circes with their drugs enchant,
Would not unto the Banke-sides round-house fling,
In open sight themselves to show and vaunt:
Then, then, I say, they would not masked goe,
Though unseene, to see those they faine would know."

The Globe was a "round house" as compared with the Fortune Theatre, then building, which was square. Supposing only one leaf lost, this tract, when perfect, would consist of twenty-three leaves.

LANGHAM, ROBERT. — A Letter: Whearin part of the entertainment untoo the Queenz Majesty at Killingwoorth Castl, in Warwik Sheer in this Soomerz Progress. 1575. iz signified: from a freend officer attendant in the Coourt, unto hiz freend a Citizen, and Merchaunt of London.

De Regina nostra illustrissima

Dum laniata ruāt vicina ab Regna tumultu:

Læta suos inter genialibus ILLA diebus,

(Gratia Dijs) fruitur: Rūpantur & ilia Codro.

B. L. 8vo. 44 leaves.

This tract is without the name of either printer or publisher. The author at the conclusion calls himself "Mercer, Merchant-aventurer, and Clark of the Council chamber door, and also keeper of the same," and he addresses his letter "untoo my good freend Master Humfrey Martin, Mercer." There are two copies in the Bodleian Library which are stated to be distinct impressions, but

the present accords exactly with one in the possession of the late Mr. Heber.

The name of the author has usually been spelt Laneham, and perhaps correctly, but he himself gives it Langham on signature F iii; and it is to be wondered that no person who has spoken of his biography has adverted to the similarity of his name to that of John Laneham, or Langham, the celebrated actor; (see *ante*, p. 140.) It is quite certain that they were both in the service of the Earl of Leicester. Robert Langham was Clerk of the Council-door at Kenilworth in 1575, and John Langham was one of the Earl of Leicester's players, for whom, with others, that nobleman had procured a license from Queen Elizabeth in 1574. Robert Langham seems to have been quite as much a comedian upon paper as John Langham was upon the stage, and writes in the most spruce and affected style, full of conceit and self-complacency. We gather from his own statement that he had been abroad, and that he was skilful in foreign languages, for "my French, my Spanish, my Dutch, and my Latin" receive from himself abundant commendation, and he certainly was scarcely less vain of his English. He was also, if we are to believe his own evidence, a skilful musician. "When," says he, on sign. F iii, "I see company according, then can I be az lyvely to: sumtyme I foote it with daunsing: noow with my Gittern, and els with my Cittern; then at my Vergynalz. Ye know, nothing cums amisse to mee: then carroll I up a song withall, that by and by they com flocking about me, lyke beez to hunny." His spelling is not less affected than the rest, for it is unlike any orthography used at that, or at any other period.

At the same time it is not to be disputed that he had talents; and he certainly has given a very lively, entertaining, and probably accurate description of the amusements prepared by the Earl of Leicester for Queen Elizabeth in 1575. George Gascoigne was employed in the preparation of pageants and shows on the same occasion, and in his "Works," 4to, 1587, he has left behind him a particular account of his own contributions, and of those of other poets. Gascoigne was the "Savage Man or Hom-bre Salvagio," (for Langham must introduce his Spanish when he

can,) "with an oken plant pluct up by the roots in hiz hande," who addressed the Queen as she came from hunting.

The most entertaining and curious part of Langham's Letter relates to the representation of the Hock Tuesday Show (or the expulsion of the Danes) by the Coventry men led by Captain Cox, of whom and of whose library we have the following interesting account : —

"But aware! keep bak, make room noow! heer they cum. And fyrst captin Cox, an od man I promiz yoo: by profession a Mason, and that right skilfull, very cunning in fens, and handy as Gawin, for hiz tonsword hangs at his tablz eend: great oversight hath he in matters of storie: For as for king Arthurz book, Huō of Burdeaux, the fouour suns of Aymon, Bevys of Hampton, the squyre of lo degree, the knight of courtesy and the Lady Faguell, Frederik of Gene, Syr Eglamoor, Sir Tryamoor, Syr Lamwell, Syr Isenbras, Syr Gawyn, Olyver of the Castl, Lucres and Eurialus, Virgils life, the castl of Ladiez, the wido Edyth, the King and the Tanner, Frier Rous, Howleglas, Gargantua, Robinhood, Adambel Clim of the clough and Williā of cloudeley, the Churl and the Burd, the seaven wise Masters, the wife lapt in a Morels skin, the sak full of nuez, the Seargeant that became a Fryar, Skogan, Collyn Cloout, the Fryar & the boy, Elynor Rummung and the Nutbrooc maid, with many moe then I rehearz heere; I beleeve hee have them all at hiz fingers endz.

"Then in Philosophy both morall and naturall, I think he be az naturally overseen: beside poetrie and Astronomie, and oother hid sciencenz, as I may guesse by the omberty of hiz books; whearof part az I remember: the Shepherds kalendar, the Ship of Foolz, Daniels dreamz, the booke of Fortune, *Stans puer ad mensam*, the hy wey to the Spithouse, Julian of Brainfords testament, the castle of Love, the booget of Demaunds, the hundred Mery talez, the book of Riddels, the Seaven sororz of women, the proud wives Pater noster, the Chapman of the peniworth of Wit. Beside his auncient playz, Yooth and charitee, Hikskorner, Nugize, Impacient poverty; and heerwith doctor Boords breviary of health. What shoold I rehearz heer what a bunch of Ballets and songs all auncient: Az Broom broom on hill, So wo iz me begon, trolly lo, Over a whinny Meg, Hey ding a ding, Bony lass upon a green, My bony on gave me a bek, By a bank az I lay, and a hundred more he hath fair wrapt up in Parchment and bound with a whipcord."

Langham was, therefore, himself "naturally overseen," as he expresses it, in such now curious, and then entertaining literature. Some of the poems, tracts, and ballads which he enumerates have been lost; others, and the greater number, have been handed

down to our day in various shapes, chiefly in print, and some in manuscript.

But the "Hock Tuesday Show" was not the only dramatic entertainment offered to the Queen on this occasion, because Langham distinctly speaks of a regular play "of a very good theam, but so set foorth by the Actoourz wel handling, that pleasure and mirth made it seeme very short, though it lasted too good ourz and more." This play, we may be sure, was performed by James Burbadge (father of the famous Richard Burbadge), John Langham (probably nearly related to the writer of the letter before us), and their fellows, the recognized company retained by the Earl of Leicester, for whom he had procured the royal license already mentioned. If Shakspeare, then only in his eleventh year, were at Kenilworth on this occasion, as some have pleasantly speculated, this was, no doubt, the earliest play he could have seen. However, we are destitute of a particle of anything deserving the name of evidence upon the point.

There are several scraps of not ill-translated Latin verse in the course of the letter, the best of which certainly is the following from Ovid : —

*"Si quoties peccant homines sua fulmina mittat
Jupiter, exiguu tempore inermis erit ;"*

which is thus rendered truly and easily : —

"If Jove should shoot hiz thunderbolts az oft az men offend,
Assure you, his artillery wold soon be at an end."

We may give nearly the same degree of praise to a rendering by Langham from Martial : —

*"Extra fortunam est quicquid donatur amicis,
Quas dederis solas semper habebis opes ;"*

which he puts thus : —

"Oout of all hazered dost thou set that to thy freends thoon gyvest :
A surer trezure canst thoon not have ever whyle thoon lyvest."

In both cases we must make allowance for the spelling, which is as uncouth as unprecedented. Ritson, about half a century ago, endeavored to revive something not very unlike it. It

appears nowhere more ridiculous than in the following, which closes Langham's letter to his fellow-mercier:—

"Well, onez again fare ye hartely well. From the Coourt. At the Citee of Worcester, the xx of August. 1576.

"Yor countreeman, companion, and freend assuredly: Mercier, Merchautaventurer, and Clark of the Councel chamber door, and also keeper of the same: *El Prencipe negro*. Per me R. L. Gent. Mercier.

"DE MAIESTATE REGIA BENIGNO.

Cedant arma togæ, concedat laurea lingua,

Jactanter Cicerò, ad iustius illud habe:

Cedât arma togæ, vigil et toga cedat honori

Omnia concedant Imperioq. suo.

DEO OPT. MAX. GRATIE."

LAUGHTER.—Laugh and lie downe: or The worldes Folly.—Printed at London for Jeffrey Chorlton, and are to be sold at his shop, at the great North dore of saint Paules. 1605. 4to. B. L.

A tract of which we never saw more than the single copy in our hands; but one other is extant. It is a strange jumble, with some good matter in it, and all through is an attempted allegory of the Fort of Folly and the persons who inhabited it. How the writer obtained admission, excepting on the score of his own personal claims, is not explained, but, at the end, the whole turns out to have been a dream. There we read:—"Was ever man so troubled in his sleepe? Wel, I was exceeding glad when I was awake, I was so well and safely delivered of that Purgatory." The Purgatory is that of Wit, in which the author meets with persons of various distinctions and degrees. After all, the title is the best part of the book, for there is not in it much to excite laughter, though something to produce thought, and to lead us to believe that the writer could have done better, if he had taken more pains, and had troubled himself a little in the construction and development of his allegory. Many of the persons he describes as resident in the Purgatory of Wit (a large apartment in

the Fort of Folly) are too much alike, both in appearance and qualities, though a few of the characters are not ill drawn. For instance, we have this description of a fop who comes to learn patience : —

“The next was a nimble witted and glib-toung’d fellow, who, having in his youth spent his wits in the Arte of love, was now become the jest of wit; for his looks weere so demure, his words so in print, his graces so in order, and his conceites so in tune, that he was — yea, iwis, so was he, and that he was such a gentleman for a Jester, that the Lady Folly could never be better fitted for her entertainment of all straungers. The pick-tooth in the mouth, the flower in the eare, the brush upon the beard, the kisse of the hand, the stoupe of the head, the leere of the eye, and what not that was unneedefull, but he had so perfecte at his fingers endes, that every she was my faire Ladye, and scarce a Knight but was Noble Sir: the tobacco pipe was at hand, when Trinidado was not forgotten, and then a tale of a roasted horse to make an asse laugh for lacke of witte: why, all thinges so well agreede together, that at this square table of people, or table of square people, this man (made by rule) could not be spared for a great somme.”

Other descriptions are not so minute and detailed, and one portion of a character now and then contradicts another; as if the author had written *currente calamo*, and had never looked back to correct and modify. Nearly all the personages introduced either sing or mention some popular ballad of the time, although none of them give more than the title and the tune. They are well worth enumerating, and we quote them in the order in which they occur : —

1. A ballad of Brainsicknes; to the tune of *O man in desperation*.
2. O, the winde and the weather and the raine! (To no tune).
3. Whilom I was; to the tune of *Tom Tinker*.
4. Oken leaves began to wither; to the tune of *Heavilie, heavilie*.
5. The ballad of the blinde Beggar; to the tune of *Heigh, ho*.
6. When I was faire and young; to the tune of *Fortune*.
7. The Lamentation of a Sinner; to the tune of *Welladaye*.
8. All a greene Willow; to the famous tune of *Dingdong*.
9. The ballad of the Breeches; to the tune of *Never more*.

10. A ballad of the Tinker's Wife that beate her husband, (To no tune).

11. Come live with me and be my Love ; to the tune of *Adew my Deare*.

12. Fortune hath stolne away my Love ; to the tune of *Greene Sleeves*.

13. The fine Foole ; to the tune of *Tarlton*. [Here the singer "pulled a paper out of his pocket, wherein was written both the dittye and the note."]

14. A dittye to the tune of *Lady, Lady, my faire Lady*.

15. A Song of the Three merry Men.

Several of these fifteen ballads and tunes importantly illustrate Shakspeare: for instance, the fourth shows that those who in "Much ado about Nothing," Act V. sc. 4, have printed "heavenly heavenly," as the burden of the song, have unquestionably been in error: it was to the then well-known tune of *Heavily, heavily*. In "Othello," Act IV. sc. 3, Desdemona's ballad, "All the green willow," was most probably written to the then "famous tune of *Ding dong*," whatever it may have been. "Come live with me and be my Love," is Marlowe's poem, given incompletely in Shakspeare's "Passionate Pilgrim," and here we find that it was originally sung to the tune of "Adieu, my dear." The tune of "Lady, lady, my faire Lady," reminds us of Mercutio's ridicule of the Nurse in "Romeo and Juliet," in which he sings the burden of the old popular ballad originally written by Elderton, and printed by Lant in 1559. The last tune mentioned of "Three merry Men," is one of the many sets of words to the old Catch, "Three merry Men be we," sung by Sir Toby in "Twelfth Night," Act II. sc. 3.

We ought to mention, in reference to this very rare tract, that the title-page is followed by a brief address "To the Reader," and that by a dedication "To his most loved, loving, and well-beloved, no matter whom," signed C. T. They contain no information. We know not how to appropriate the initials; but in 1569 (probably before the author of "Laugh and lie downe" was born) C. T. professed to have translated from the Italian the romance of "Nastagio and Traversari." (See *post*, under NAS-TAGIO.)

LAVENDER, THEOPHILUS. — The Travels of certaine Englishmen into Africa, Asia, Troy, Bythinia, Thracia, and to the Blacke Sea. And into Syria, Cilicia, Pisidia, Mesopotamia, Damascus, Canaan, Galile, Samaria, Judea, Palestina, Jerusalem, Jericho, and to the Red Sea : and to sundry other places. — Begunne in the yeare of Jubile 1600, and by some of them finished this yeere 1608. The others not yet returned. — Very profitable for the helpe of Travellers, &c. — London, Printed by Th. Haveland, for W. Aspley, and are to bee sold at his shop in Paules Church-yard at the signe of the Parrot. 1609. 4to. 85 leaves.

This is the first edition of a very rare book of travels undertaken by five Englishmen, namely, William Biddulph, "Preacher of the Company of English Merchants resident in Aleppo; Master Jeffrey Kirbie, Merchant; Master Edward Abbot, Merchant; Master John Elkin, gentleman; and Jasper Tyon, jeweller." The second edition was printed in 1612. The work consists mainly of letters written by the various parties, particularly by W. Biddulph, to his friends and relations in England, from Constantinople, Aleppo, and Jerusalem; and Theophilus Lavender, who edits them, states that he found them in the study of Mr. Bazaliel Biddulph, "a learned and religious gentleman," after his death, the writers of them being still alive, and several of them still abroad. Lavender (who had been Biddulph's pupil) confesses that he had taken some liberties with the originals, but maintains that, in the whole matter and substance, they are what the writers had transmitted. All the scraps of Latin poetry (and they are many) are turned into English verse, but whether by Lavender does not appear.

In the "Contents" are mentioned Timberlake's Travels (there called Tymberley) as having been printed without the author's consent; how popular they were may be judged from the fact that, having been first published in 1603, they were reprinted in 1608, 1616, 1620, &c.

The details and descriptions in the Letters of W. Biddulph are

many of them singular and interesting, and at the end of the volume the names of his companions are added to his own to verify the statements. The printed date of the last letter is "From Jerusalem, Anno Dom. 1601, April 7"; but that is clearly an error for 1607; and by a pen, apparently at the time the book was issued, 1601 is converted into 1607, in the copy we have used.

On page 39 we come to a paragraph which is biographically interesting, showing that Fines Morison, in the course of his travels, had been in Asia Minor, and that there he had buried his brother Henry, of whom we do not recollect to have heard on any other authority.

"About eight miles from Scanderone we came to a town called Bylan, where there lieth buried an English Gentleman, named Henry Morison, who died there comming downe from Aleppo in companie with his brother master Phines Morison, who left his Armes in that countrie, with these verses under written:—

"To thee, deare Henry Morison,
Thy brother Phines, here left alone,
Hath left this fading memorie,
For monuments and all must die."

There is no date to this letter, nor indeed to any but the last, which, as we stated, is misprinted 1601, (*i. e.* 1607,) April 7. Lavender, who affects something of the scholar, fills the last page with his own Latin and English verses "to the Reader."

Various matters seem to have been mixed up with the narrative for the sake of variety and diversion. One of these is a hymn against the Jesuits; another the story (which subsequently found its way into several jest-books) of the captain of a ship who, when in danger, promised the Virgin a wax taper as big as the mast of his ship, but forgot it when he arrived safely in port, trusting that "the Queen of Heaven" would forget it too. Another tale is of a sailor, who had never prayed before, and promised never to pray again, who put up his solitary petition for preservation in a storm, and hoped that it would be effectual, on the ground that he had hitherto given the Almighty so little trouble.

LAWRENCE, LEONARD. — A Small Treatise betwixt Arnalte and Lucenda entituled The Evill-intreated Lover or the Melancholy Knight. Originally written in the Greeke Tongue, by an unknown Author. &c. and now turned into English Verse by L. L. a well-wisher to the Muses &c. — London Printed by J. Okes for H. Mosley, &c. 1639. 4to. 64 leaves.

This appears to have been the author's first and last work, and, considering how he has executed his self-imposed task, it is hardly to be regretted that no other publication by him is known.

He signs the dedication to his uncle, Adam Lawrence, at length, and makes the hackneyed excuse of "the importunity of friends" for publishing what he had written. He tells us that the original work had been translated into Spanish, French, and Italian, but he does not add that Holyband had published it many years before in English. Most likely Leonard Lawrence did not resort to the Greek as his original, and his verse bears marks of French extraction. We may presume from two lines by N. P., in a poem in praise of the translation, that Lawrence was in trade: —

"But 's strange, me thinkes, that one who daily uses
To trade and trafficke thus should court the Muses."

Preliminary pieces of the same description were also furnished by J. Lawrence, W. M., R. Knowles, T. A., and R. M. The last introductory poem is by Leonard Lawrence himself, and is addressed "to all ingenious Poets, who he hopes will cherish these his infant verses, as being the first that he ever writ." He there takes occasion to remind them that

"Spencer, though dead, surviveth by his rimes,
Johnson and others, needlesse to rehearse,
Are eternized by their famous verse;"

and he seems to expect similar immortality. In the course of his translation he every now and then pauses in his story, in order to speak in his own person; and the subsequent lines are taken from a division headed "Translator to the Ladies": —

"And pardon, Ladies, if my Muse affords
No pleasing straines; or if my ill plac't words

Expresse no sweetnesse, or my halting verse
 Doe not runne currant; for I ne're convers't
 With the nine Muses: never did I clime
 Pernassus top my wits for to sublime:
 Helicons sweet water I did never taste,
 But if I drank't, it was upon the waste.
 Ambrosia, Nectar never did I touch:
 Then of my rudenesse censure not too much.
 But stay, my Muse, if you this course doe keepe
 You'le run astray, and I be forc't to seeke
 Anew my subject."

This is an abundant specimen of such a versifier, who, with all his pretended diffidence, writes with an air of great self-satisfaction. In the outset he had told "the noble-minded Reader" that he printed partly to contradict a false report,

"that I
 Could steale whole verses, but not versifie."

It is probable that people continued much of the same opinion notwithstanding.

LEIGH, VALENTINE.—Deathes Generall proclamation.

Also five preceptes of vertuous and honest lyfe.
 MDLXI. 8vo. 24 leaves.

All that has hitherto been learnt regarding this small production has been acquired from Maunsell's Catalogue of 1595. We have recently found a single copy of which the following is the colophon:—

"Imprinted at London by Henrie Sutton dwelling in Pater noster row at the signe of the blacks Boy. The 8 day of January, Anno MDLXI."

Some introductory matter is signed V. L., or Valentine Leigh, as he spells his name at length elsewhere; who (if it were the same man) in 1577 published a work called "The Science of Surveying of Lands." The three sheets before us are of so entirely different a character, that we almost doubt if there were not two authors of the same name. On the title-page is a woodcut of Death talking with a King, and on the last leaf another

woodcut of two skeletons, one playing upon a rebeck, and the other upon a pipe and tabor. The Proclamation has this elaborate heading: —

"A Generall Proclamation fet foorth by the invincible, famous, renowned and most mighty conquerour, Deathes hygh Majestie, Emperour of the wyde worlde terrestriall, and supreme Lorde over eche creature breathyng lyfe, directed to all people, nacions, kinredes and tongues (from the moste to the least) inhabityng by lande or by sea, within and through the greate compasse of the whole earthe."

It first sets forth the irresistible power of Death, and then the obligations of mankind to him for his frequent forbearance. None are exempted but Enoch and Elias.

"Hercules for all his myghte, nor Sampson for all his strength, could make agaynst us no resistance. Hector the woorthy, Cresus the ryche, Cyrus the politike, Annibal the laborous, nor ambitious Alexander the great, whom the whole earthe could not satisfie, were unable by anye meanes to avoyde from our dint. Sara the sobre, Lucrece the chaste, Penelope the vertuous, Helene the bewtifull, nor pleasaunte Lais could move, perswade, or entice our severitie to spare them any one howre longer then we had determined."

We might suppose that Leigh was a lawyer, from the multiplicity of words he employs to say the same thing: —

"No wall, no tower, no bullwarke, no dyche, no doore, no locke, no force or fortresse, no dungeon, deapth or defence can keepe us out, but our majestye wyll use our inestymable power over all men in every place."

Farther on he observes, —

"Who seeth not the proude man, so despising al men, as though he shuld shortly be exalted into the third heaven, where we in a moment overthrowe his great glory, sende hym to Lucyfer, his greate graund master, in the depth of the helles? Who noteth not the lecherous and glutton, so pamperynge his bealye, and seekyng to satisfye his lustes, as though he wer a cormorant insatiable, where we many tymes sende hym sodaynly on message to our brother Pluto, to suffre woorthly with hym moste terrible paynes."

The "fyve preceptes of pure and honest lyfe" are such moral lessons of piety and duty as might be expected from the tenor of the rest of this unique publication, which, of course, is not mentioned by Ames, Herbert, or Dibdin.

LEIGHTON, SIR WILLIAM. — Vertue Triumphant, or a lively Description of the Foure Vertues Cardinall. Dedicated to the Kings Majestie &c. — At London, Printed by Melchisedech Bradwood, for Matthew Lownes. 1603. 4to. 31 leaves.

In the dedication of this poem, of two hundred and twenty-one six-line stanzas, to James I., Sir William Leighton speaks of "my duteous love to your famous and memorable Sister, my gracious Queene and Mistresse," referring of course to the regal and not to the natural relationship between Elizabeth and her successor. He subscribes it, "Your Majesties humbly devoted servant of the honourable band of Pensioners;" and after two stanzas, which Sir William Leighton calls *Proœmium*, he thus adverts to the death of the late Queen: —

"Our memorable Phoenix now takes rest:
Her ashes doth a mightie Monarch raise,
Whom best men love, and God himselfe hath blest,
For all our good and his eternall praise.
Chosen by him on highest throne to sit,
For Wisdome, Temperance, Justice, Power and Wit.

"Our clearest skies, with darke clouds over-cast,
In splendent brightnesse shew their wonted hue;
Our doubts of death are turn'd to life at last,
All wounds are cur'd and we reviv'd anew.
Twixt present hope, joy past and former feare,
We scarce know what we are, or late we were.

"Elizaes losse made wet the driest eies,
And spred sad sorow through our state and land;
But present blisse shone from the glorious skies,
For mightie Jove stretcht forth his holy hand.
In one sad morne by death our hearts were slaine,
Which at midmorow were reviv'd againe."

The poem is a treatise on the four Cardinal Virtues, written very prosaically in rhyme, evincing a good deal of out-of-the-way learning and commonplace reflection: of the last the following is a not ill-worded specimen: —

"Mans life is like a warfare upon earth,
Whose time is spent with troubles, toile and cares;

Subject to all temptations from his birth,
 In woe he lives, and dies at unawares.
 The surest signe true fortitude to show
 Is in this life all vice to overthrowe."

This work was printed before the author had been knighted.
 His heroics preceded his honors.

LEIGHTON, SIR WILLIAM. — The Teares or Lamentations
 of a sorrowfull Soule. Set foorth by Sir William
 Leighton Knight, one of his Majesties Honorable Band
 of Pentioners. — At London Printed by Ralph Blower.
 Anno Dom. 1613. 4to. 119 *leaves*.

The poems in this volume are entirely of a religious character, and they are dedicated to Prince Charles, to whom the author says: "When I had written these lamentations for my exercise and contentment, for which I had likewise made sundry notes and ayres, I was desiered by some of my best friends to publish my whole indeavours therein; and being very willing to give such men as delight in Musicke perfect contentment, some of the most excellent Musitions this age can afford have, in their love to me, composed (for the better grace of my poore labours) most full and melodious Musicke; which I purpose, with Gods assistance, to dedicate with all convenient expedition unto your Highnes." The "Ayres and Songes" were accordingly published in the next year. At the back of the title-page is an address "to the religious and devoute," giving much the same information.

The copy of the poem at Bridgewater House has two peculiarities: one is, that following the dedication to Prince Charles is a special printed epistle, "To the Right Honorable, Thomas Lord Ellesmere, Lord Chauncellor of England;" the other is, that it was corrected by the author; and as the measure of part of the poem on page 69, "A thanksgiving to God, with magnifying of his holy name upon all instruments," did not please the author, he has added words in the margin to make every other line two syllables longer, perhaps the better to suit an air belonging to it, thus: —

"With drumes and fife and shrillest shalmes,
 [Likewise] with gittron and bandore;
 With the theorba sing you psalmes,
 And cornets [musicke] evermore."

* The words in brackets are in the author's MS. He also gave Lord Ellesmere the important information that the "Jo. Layfeilde," who wrote six commendatory lines before the work, was a "Doctor of Divinity."

After the epistle to the Lord Chancellor, which must have been printed solely for this copy of the work, come two addresses "to the Reader," one in prose, the other in verse; and the laudatory poems are by Ed. Cooke, Antony Dyat, Jo. Layfeilde, Ar. Hopton, Luke Jones, and John Lepton. The last informs us that this was the second time Sir W. Leighton had appeared "in public print." The author introduces his main poem by "a Farewell to the World" of four pages, some of the lines of which are not ill written. Of the world he says:—

"To help, to hurt, to lend, to gaine, to pray,
 And to blaspheme; to pardon, not forgive;
 To seeme and not to be, nor do as say,
 One way professe, an other way to live;
 To cull and kill, to kisse and to betray,
 Thou hang'st our harpes of joy upon thy willowes;
 First mak'st us sinne, and first do'st us bewray;
 Thou calm'st our sea, then drown'st us with the billowes."

LEVER, CHRISTOPHER.—A Crucifixe: or a Meditation vpon Repentance and The holie Passion. Written by Christopher Lever. *Nocet indulgentia nobis*.—At London Printed by V. S. for John Budge, and are to be sold at his shop at the great south doore of Paules. 1607. 4to.

A tedious but well-meant, and not ill-worded treatise upon Grace and Repentance, as well as upon the sufferings and crucifixion of our Lord. It is in the old English seven-line stanza, by a pious writer who, in the same year, published "Queene

Elizabeth's Teares," on her pains and patience under the persecution of her enemies before she came to the throne. The poem is dedicated to Bancroft, and followed by a page of prose "to the Reader": neither afford the slightest information, excepting that the author proposed in this way to repay his obligations to the Archbishop. Almost at the outset we meet with a misprint, although elsewhere Lever seems to have taken more than usual pains to avoid errors of the kind: —

"O you that gull the poy's'ned cup of pleasure,"

ought of course to run "O you that *gust*," &c., or the whole stanza is nonsense. In it Lever uses a Shakspearean epithet, where he talks of the "glassie lives" of mankind, in the same way that our great dramatist had spoken of man's "glassy essence." No inconsiderable part of the poem is the imaginary trial of a sinner, of which we quote the introduction: —

"Suppose thy selfe arraigned at the barre,
Laden with fetters of thine owne offence:
Thy crying sinnes thy adverse Lawyers are;
The Divell doth his action here commence,
And for his witnesse hath thy conscience:
Suppose this Court-house in thy soule to be,
Thy selfe to pleade, thy selfe to answer thee."

Lever was no lawyer, or he would have known that arraignment could be no part of a supposed action at law commenced by the Devil. The whole trial is conducted in a wearisome manner; and, indeed, from first to last the affair, including the Crucifixion and its typical application, is long-drawn out and unimpressive. It seems evident that the author, after making his first sketch, added many parts to fill up imaginary vacancies, and he could never have had many readers.

LIMNING. — A very proper treatise, wherein is briefly sett forth the arte of Limning, which teacheth the order in drawing and tracing of letters, vinets, flowers, armes and Imagery &c. — Imprinted at London in Fletestrete

within temple Barre at the signe of the Hande and starre
by Richarde Tottill. An. 1581. *Cum Privilegio*. B.
L. 4to. 12 leaves.

This edition is not mentioned by Ames, Herbert, nor Dibdin, who only describe those of 1573 and 1588. At the end is a list of the names of colors, and a table. The text concludes thus: "Finished Anno Domini 1573."

LITHGOW, WILLIAM. — A most delectable and true Discourse of an admired and painefull Peregrination from Scotland to the most famous Kingdomes in Europe Asia and Africa &c. Newly imprinted and exactly enlarged by the Author William Lithgow; with certaine rare relations of his second and third Travels. *Cælum non Animum*. — London Printed by Nicholas Okes &c. 1623. 4to. 107 leaves.

There is nothing so remarkable about this exemplar of Lithgow's Travels as its conclusion. It is dated "From my Chamber in the Charterhouse the 13th January 1623," but, by the following autograph lines, addressed no doubt to the then Earl of Bridgewater, and preserved in his copy, it is evident that, when Lithgow wrote them, he had lost his asylum in the Charterhouse, and had been thrown into prison, in consequence of having printed in his book what was offensive to the Spanish Ambassador: —

"The Charterhouse is lost, the more's my greef,
And I close pris'ner clapt in bondage strong,
Where I a long yeare lay, voyd of releef,
This book the cause, the Spanyard and their wrong;
Whose former tortures, nor there bloody rack
Can not suffice, but still they seek my wrack.

Vivit post funera Virtus."

This copy was therefore presented to the Earl of Bridgewater at least a year after it came out. The "tortures" to which Lithgow alludes he suffered at Malaga, and in this volume, p. 195, he

gives some account of them. From p. 199 it appears that Gondomar, at the instance of King James, promised Lithgow, in June, 1621, that his papers, &c. should be restored to him, and just compensation made for his sufferings; but the Ambassador deferred it from time to time. Lithgow then relates that a little before the departure of Gondomar, "in the Chamber of Presence (before the Emperour's Ambassadors, and divers Gentlemen his Majesties servants) he rashly adventured the credit of regall honour in a single combat against me, a private, lame and injured man: where indeed he valiantly obtained both the victory and the fame: Victor he was because of my commitment, for I lay nine weekes incarcerated (for his offence) in the Marshalsea at Southwarke."

Some of Lithgow's biographers (see Chalmers' Biogr. Dict. XX. 326) say that he was imprisoned "*nine months*" on this occasion. As Lithgow here mentions the termination of that confinement, it is clear that the autograph inscription on the last page of this volume refers to a second and longer imprisonment. This forms a new point in his varied history, which we are glad to hear is about to be illustrated by a highly competent authority in Scotland.

LODGE, THOMAS. — A most pleasunt Historie of Glaucus and Scilla. With many excellent Poems, and delectable Sonnets. — Imprinted at London. 1610. 4to. B. L. 24 leaves.

This edition, with the title-page of 1610, is even more rare than the original impression; but the fact is that in 1610 all that was done was to give the work a new fore-front, leaving the text exactly as it stood in 1589, when it first came out. It was not reprinted, for in all other respects the impressions are identical, — the same errors, the same faulty letters, and the same peculiarities of type. It is pretty clear that the copies dated 1589 did not sell, and that they subsequently came into the hands of a bookseller, who merely had a new title-page thrown off, and did not choose even to put his own name at the bottom of it. Considering the variety and excellence of the contents, and recollecting

that "By Thomas Lodge of Lincolnes Inne, Gentleman," was placed upon the original title-page, as well as subscribed to the dedication, we cannot but wonder that it did not meet with a sale sufficient to exhaust the impression of 1589. Lodge never mentioned it in any of his many subsequent and popular works, nor was it ever noticed by his contemporaries; and we feel convinced that some peculiarity attended its publication in the first instance, and its reappearance in 1610, which we are unable to explain. Before we proceed further we will give the long explanatory title-page, as it stood in 1589:—

"Scillaes Metamorphosis: Enterlaced with the unfortunate love of Glaucus. Whereunto is annexed the delectable discourse of the discontented Satyre: with sundrie other most absolute Poems and Sonnets. Contayning the detestable Tyrannie of Disdaine, and comicall Triumph of Constancie. Verie fit for young Courtiers to peruse, and coy Dames to remember. By Thomas Lodge of Lincolnes Inne, Gentleman. *O vita, misero longa, felici brevis.*—Imprinted at London by Richard Jhones, and are to be sold at his shop neere Holburne bridge, at the signe of the Rose and Crowne. 1589." 4to.

Richard Jones, the stationer, seems to have been a rare hand at an attractive descriptive title-page, and we are persuaded that Lodge had nothing to do with the insertion of such words as "delectable discourse" and "most absolute poems and sonnets." One point, however, seems probable, — that the "puff" did not answer its purpose, and that, at the end of more than twenty years, so many copies remained on hand as to make a reissue of them advisable.

We look in vain through the eight-and-forty pages for some explanation of this circumstance, unless it be to be found in the dedication to "Master Rafe Crane, and the rest of his most entire well willers, the Gentlemen of the Innes of Court and Chauncerie," where Lodge speaks ambiguously of the mode in which his manuscript had escaped from his hands to the press. There he calls what the title-page announces as "*absolute Poems*," "*imperfitt poems*," and refers to "the base necessity of an extravagant mate," as having caused them to be made public by "a needie pirate." This is not saying much for Jones, the publisher, and we know from Nicholas Breton (see Vol. I. p. 105) that he was not a very fair-dealing tradesman.

As far as we are aware, this was the third time Lodge had appeared in print. He was of a creditable family, but after quitting Oxford he seems to have fallen into irregular courses, and to have been driven to great extremity: he joined a company of players, and both wrote for and acted with them. When Gosson, in 1579, published his "School of Abuse," against the stage and its adherents, Lodge replied in a tract, (only two copies of it are known, and those without title-pages,) which was reprinted by the Shakspeare Soc. in 1853. Gosson answered him in his "Plays confuted in five Actions," (see *ante*, p. 67,) and Lodge rejoined in his "Alarum against Usurers," 1584; and thus the matter rested as regarded these antagonists. Lodge's next work (as far as we can judge from dates) was that before us in 1589; and during the whole period, from about 1578 to 1598, he seems to have subsisted by his pen, or by the theatres. In that interval he went on a voyage with Clarke and Cavendish, and subsequently became a student of Lincoln's Inn; but he never was called to the bar, and he finally took to the profession of medicine, in which he had considerable success.

We are not about to review his "Glaucus and Scilla,"¹ because

¹ Still, we cannot refrain, in a note, from extracting what Lodge said (four years before Shakspeare printed his poem) on the subject of Venus and Adonis. It is also precisely in the measure and stanza subsequently adopted by our great dramatist:—

"He that hath seene the sweete Arcadian boy
Wiping the purple from his forced wound,
His pretie teares betokening his annoy,
His sighes, his cries, his falling to the ground;
The echoes ringing from the rockes his fall,
The trees with teares reporting of his thrall;

"And Venus, starting at her love-mates crie,
Forcing her birds to hast her chariot on,
And full of griefe, at last with piteous ele
Seene where, all pale with death, he lay alone,
Whose beautie qualld, as wont the lillies droope,
When wastfull winter windes doe make them stoope:

"Her daintie hand addrest to dawne her deere,
Her roseall lip allied to his pale cheekes,
Her sighes, and then her lookes and heauey cheere,
Her bitter threatnes and then her passions meeke,
How on his senseles corpe she lay a crying,
As if the boy were then but new a dying."

it was reprinted about thirty years ago; we only wish here to warn our readers against reposing confidence in the text there offered. On the very second page we have *lookes* substituted for "bookes," and on the next leaf but one, *grame* is misprinted for "greene," &c. The faults begin at the very beginning, for in the dedication, *usque ad pascam* is put instead of *usque ad nauseam*, and "*mudie pirate*" instead of "*needie pirate*." The editor, as was not unfrequently the case, left too much to the printer, and the printer misread the perhaps careless transcript with which he was furnished.

LODGE, THOMAS. — Rosalynde. Euphues golden legacie: found after his death in his Cell at Silexedra. Bequeathed to Philautus sonnes noursed up with their father in England. Fetcht from the Canaries. By T. L. Gent. — London, Imprinted by Thomas Orwin for T. G. and John Busbie. 1590. 4to. B. L.

We copy the title of the earliest edition of this well-known novel by Thomas Lodge, not so much because it was the foundation of Shakspeare's "*As you like it*," but because no bibliographer has yet furnished an account of any impression anterior to that of 1592, which was the second. Ritson (*Bibl. Poet.* 268) gives 1592 only; and Mr. Singer, in his reprint of Lodge's Poems in 1819, copies the title of that of 1592, and speaks of no other. In 1843 the writer reprinted it from the impression of 1592, not being able then to procure the earlier edition. (*Shaksp. Library*, Vol. I.) The variations in the text between the impressions of 1590 and 1592 are only literal. At a later date the name of "*Rosalynde*" disappeared from the title-page, but it was continued in 1598. The

Of course we do not mean to institute a moment's comparison, but the subject and the verse are the same in both poets, and Lodge was certainly the senior. Nobody has remarked upon it, but one of Lodge's pieces is upon the same theme, and with the same burden, as "*Francescoes Roundelay*" in R. Greene's "*Never too Late*":—

"For everle looke and thought with teares I crye,
I loath the faults and follies of mine eie."

edition of 1592 was printed by Abel. Jeffes, and that of 1598 "for N. Lyng and T. Gubbins."

LODGE, THOMAS. — *Phillis: Honoured with Pastorall Sonnets, Elegies, and amorous delights. Where-unto is annexed, the tragicall complaynt of Elstred. Jam Phæbus disjungit equos, jam Cinthia jungit.* — At London, Printed for John Busbie, and are to be sold at his shoppe, at the West doore of Paules. 1593. 4to.

Although this work has been mentioned by nearly all bibliographers and biographers, not one of them has produced a specimen from it, nor offered any such criticism as would enable readers to form a judgment of its merits. It is by Thomas Lodge, and is in some respects an imitation of Daniel's "*Delia*," which had come out in the year before, and was twice printed in 1592; (see Vol. I. p. 211.) Lodge's work had not the same degree of popularity, for it was never reprinted, although, in consequence of its excellence, quotations were made from it in poetical miscellanies of the time.

How little these authorities are to be trusted, as regards the ownership of the productions introduced, we have already illustrated from the volume before us, on p. 89 of Vol. I. In the edition of "*England's Helicon*," 1600, 4to, sign. G 3, we meet with a playful poem headed "*To Phillis, the faire Sheepheardesse*," which is there assigned to S. E. D., i. e. Sir Edward Dyer, when in fact it belongs to Lodge, and is included in his "*Phillis*," 1593. Ellis also gives it to Sir Edward Dyer in his "*Specimens*" (II. 186, 1811, as edited by Heber);¹ and, in truth, it is the only piece there

¹ We speak of Ellis's "*Specimens*" "as edited by Heber," because, although it is not generally known, the fact is so; and while we write, we have some of the proof-sheets, as corrected in Heber's handwriting, before us. This gives a new value to the edition of 1811, which in its references is more complete than earlier impressions. Even Heber, however, did not correct the strange blunder of Ellis, pointed out on our next page, where he assigns to Lodge Whetstone's well-known play of "*Promos and Cassandra*," 1578, the undoubted original of Shakspeare's "*Measure for Measure*."

selected as a proof of Dyer's abilities. Two other poems were adopted in "The Phoenix Nest," 1593, "Muses now help me," and "Now I finde," &c. ; but they are properly ascribed to Lodge.

Lodge's name only appears at the end of the prose dedication to the Countess of Shrewsbury, and it is followed by a poem, headed "The Induction," which contains the subsequent elegant tribute to his two predecessors, Spenser and Daniel :—

"Goe, weeping Truce-men, in your sighing weedes;
Under a great Mecænas I have p[l]ast you:
If so you come where learned Colin feedes
His lovely flocke, packe thence, and quickly haste you:
You are but mistes before so bright a sunne,
Who hath the palme for deepe invention wunne.

"Kisse Delia's hand for her sweet Prophets sake,
Whose, not affected but well couched, teares
Have power, have worth a marble minde to shake;
Whose fame no Iron-age or time out weares:
Then lay you downe in Phillis lappe and sleepe,
Untill she weeping read, and reading weepe."

Here Spenser is addressed by his pastoral name of Colin, and Daniel alluded to by the title of his earliest poetical production. Lodge's chief merit is as a lyric poet: his heroics are generally heavy and dull, but many of his sonnets, eclogues, and elegies are written with playfulness, grace, and vigor. The following is numbered "Sonnet 13," but it is anything but a sonnet as the term is now, and indeed was then, correctly understood. We ought to remark that we print the poem precisely as it stands in the original, but "guides," in the first line, is surely a misprint :—

"Love guides the roses of thy lippes,
And flies about them like a bee:
If I approch, he forward skippes,
And if I kisse, he stingeth me.

"Love in thine eyes doth build his bower,
And sleepest within their prettie shine;
And if I looke the boy will lower,
And from their orbes shoote shaftes divine.

"Love workes thy heart within his fire,
And in my teares doth firme the same,

And if I tempt, it will retire,
And of my plaintes doth make a game.

"Love, let me cull hir choysest flowers,
And pittie me and calme hir eye:
Make soft hir heart, dissolve hir lowers,
Then will I praise thy deitie:
But if thou do not, Love, Ile trulye serve hir
In spight of thee, and by firme faith deserve hir."

Here, in the first line, we should be inclined to read *gives* or *gilds* for "guides." It is purely a lyrical effusion, and of no little grace; but the following aims more at the regularity of the Italian sonnet, though without its rhyming complication, Lodge contenting himself with producing two quatrains and a sestiad:—

"Faire art thou, Phillis, I, so faire (sweet mayd)
As nor the sunne nor I have seene more faire;
For in thy cheekes sweete roses are embayde,
And gold, more pure then gold, doth guilde thy haire.
Sweet Bees have hiv'd their hony on thy tongue,
And Hebe spic't hir Necter with thy breath:
About thy necke do all the graces thronge,
And lay such baites as might entangle death.
In such a breast what heart would not be thrall?
From such sweete armes who would not wish embraces?
At thy faire handes who wonders not at all,
Wounder it selfe through ignorance embases!
Yet, narthelesse, tho' wondrous giftes you call these,
My faith is farre more wonderfull then all these."

When the Rev. A. Dyce, in 1833, published his "Specimens of English Sonnets," &c., he did not know of one that he could quote from Lodge; but if he had ever seen this poet's "Phillis," he would have found many to answer his purpose. Ellis's ignorance of Lodge is remarkable indeed; for he imputes to him (II. 289, edit. 1811) the play of "Promos and Cassandra," which was the well-known work of George Whetstone. The last couplet of the preceding "sonnet" affords an instance of constrained double rhyme, often then carried to an absurd extreme, and by no writer more than by Lodge. His fortieth sonnet not only proves his proneness to this defect, but gives a confirmation, if it were needed, of a change of text proposed in Shakspeare's "1

Henry IV." Act V. sc. 3. We will first quote the sonnet, which is of a personal character, and then point out the misprint it contains: —

"Resembling none, and none so poore as I,
 Poore to the world, and poore in each esteeme,
 Whose first borne loves at first obscurd did die,
 And bred no fame but flame of bace misdeeme:
 Under the ensigne of whose tyred pen
 Loves legions forth have maskt, by others masked,
 Thinke how I live, wronged by ill tonged men,
 Not maister of my selfe, to all things tasked.
 Oh! thou that canst, and she that may doe all things,
 Support these languishing conceits that perish:
 Looke on their growth. Perhaps these sillie small things
 May winne this worldly palme, so you doe cherrish.
 Homer hath vowd, and I with him doe vowe thys,
 He will and shall revive, if you alowe thys."

Here such double rhymes as "all things" and "small things," "vow this" and "allow this," have rather a ludicrous than a pleasing effect. We may easily suppose that the above was written when Lodge was in the lowest stage of poverty, pursued, as we know he was, by a tailor for a small sum, and driven to the stage, both as a dramatist and actor, when he had (as he tells us) the greatest repugnance to it. The note upon Shakspeare is furnished by the sixth line, where "Love's legions forth have maskt," has been misprinted for "Love's legions forth have *march'd*." In the place referred to in our great dramatist's "1 Henry IV." the opposite misprint has always been preserved, where Hotspur is made to say, —

"The king hath many marching in his coats,"

instead of "The king hath many *masking*," &c. Lodge was so perversely fond of double rhymes (common and beautiful in Italian poetry) that his fifth sonnet is almost entirely composed of them.

"The Complaint of Elstred" was evidently introduced by Lodge at the end of his "Phillis," 1593, because Daniel had introduced "The Complaint of Rosamond" at the end of his "Delia," 1592. Elstred narrates the story of Loerine, which came

out in a dramatic form in 1594, was printed in 1595, and has been falsely imputed to Shakspeare, when, in fact, it belongs to Charles Tylney, the brother of the Master of the Revels. The catastrophe of Lodge's poem is the drowning of Elstred and her daughter Sabrina by the jealous Guendolin, but it is in every respect inferior to Daniel's *Rosamond*, and in a different form of stanza, — six-lines instead of seven. We extract only one, where the immovable resolution of the Queen is likened to the fixed firmness of an oak : —

“ As climes the ancient shaddow of the field,
 The father-oake, whose rootes so deeply enter,
 As where the spreading boughes midst heavens doo build,
 The rest lyes clos'd in the Tartarean center;
 Whom fierce Vulturinus (wonder-working blast)
 Nor Southerne healthles wind can overcast.”

This style of writing was not Lodge's forte, whose best efforts are all lyrical. His “ *Elstred* ” we consider an undoubted failure.

LODGE, THOMAS. — *Catharos*. Diogenes in his Singularity. Wherein is comprehended his merrie baighting, fit for all mens benefits : christened by him A Nettle for Nice Noses. By T. L. of Lincolns Inne Gent. 1591. — At London, Printed by William Hoskins and John Danter. B. L. 4to. 33 leaves.

This work is a prose satire upon the vices of persons of all ranks, and it is delivered by Diogenes from his tub in the presence of two persons, called Philoplutos and Cosmosophos, who visit him principally to observe him “ in his singularity.” All that he says of Athens is applicable to London ; and the thought was not a happy one, since it makes Diogenes guilty of very absurd anachronisms : besides citing Cicero and Virgil, he quotes freely from the New Testament, refers to the proceedings of the Council of Nice, and even introduces three stanzas from Ariosto, which Diogenes thus excuses himself from rendering : — “ I had rather some other should take the paynes to translate these veearses into our

mother tongue, than my selfe; for now a dayes the world swarmeth with such a number of privie Aristarchi, that thinke no meate can be good that is not sod in their owne broath, nor proverbe well applyed that hath not past their pen." This of course refers to the critical spirit that prevailed in England at the latter end of the reign of Elizabeth. Sir John Harington published his version of the "*Orlando Furioso*" in 1591.¹ Lodge's "*Catharos*" reminds us, in some important respects, of Sir T. Elyot's "*Pasquil the Plain*"; (see Vol. I. p. 318.)

LODGE, THOMAS. — The famous true and historicall life of Robert second Duke of Normandy, surnamed for his monstrous birth and behaviour Robin the Divell. Wherein is contained his dissolute life in his youth, his devout reconcilment and vertues in his age. Interlaced with many straunge and miraculous adventures. Wherein are both causes of profite and many conceits

¹ It became so popular, in part owing to the engravings, that in the spring of 1593 there was a project for an edition in colors, as is testified by the Registers of the Stationers' Company, in which we read as follows, under date "23 Aprilis, 1593."

"Tobie Cooke. Robert Roswell. The matter in controversie betwene the said parties ys, by their consentes, referred to the hearinge and determination of Mr. John Harrison, thelder, and Mr. Watkins. And the said parties have agreed to stand by their order. *Memorand.* that the controversie is about an *Ariosto* in Englishe in colours."

What was the end of the controversy is nowhere stated, and the fact is new. The second edition, however, did not appear until 1607, and then the plates, as before, were plain. The merits of the translation have always been in dispute; but the worst fault about it is that it is too free, much being inserted that is not in the original. Harington himself thus humorously speaks of it in his "*Ulysses upon Ajax*," 1596:—

"Was it you that translated *Ariosto*?—I, marry, was it, Sir.—In faith you had been better to have set your legs before it than your arms, for the lines are very gouty, and too untoward to climb *Helicon*."

Nevertheless, there are few, if any, better specimens of semi-serious versification in our language.

of pleasure. By T. L. G. — Imprinted at London for N. L. and John Busbie, and are to be sold at the West dore of Paules. 1591. 4to. B. L.

The dedication is to the "true Moeccenas of learning M. Thomas Smith," and it is dated "from my chamber, 2 Maij, 1591." In it Lodge apologizes for his "rude and homely written history," and promises to inscribe to Smith hereafter something which shall better merit his patronage. His address "to the courteous Reader" contains a specimen of his "homely" writing, when Lodge tells him that he has derived his materials from "the old and ancient antiquaries," and that he has published "as much as he had read, and not so much as they had written."

Therefore he did not profess to be fully and completely informed upon the subject; and his narrative, which is in prose, contains proofs of various deficiencies, besides interest. It is the dull-est and driest of Lodge's productions, and we might almost fancy that it was from an inferior pen. Eight pieces in verse are interspersed, but of so little excellence that we shall only quote one of them, decidedly the best, but upon a very trite theme. It is a song said to proceed from the lips of "a faire delicious damosell, crowned with a garland of roses, apparelled after the manner of a Hamadriade."

"Plucke the fruite and taste the pleasure,
Youthfull Lordings of delight,
Whilst occasion gives you seasure,
Feede your fancies and your sight.
After death, when you are gone,
Joy and pleasure there is none.

"Here on earth is nothing stable,
Fortunes chaunges well are knowne;
Whilst as youth doth then enable,
Let your seedes of joy be sowne.
After death, when you are gone,
Joy and pleasure is there none.

"Feast it freely with your lovers:
Blyth and wanton sweetes doo fade,
Whilst that lovely Cupid hovers

Round about this lovely shade.
Sport it freely, one by one,
After death is pleasure none.

"Now the pleasant spring allureth,
And both place and time invites,
Out alas! what heart endureth
To disclaime his sweete delightes?
After death, when we are gone,
Joy and pleasure there is none."

In the third stanza either "lovely," the epithet applied to Cupid, has been mistaken, or the same epithet in the next line misprinted. In the second instance we would read *lonely* for "lovely." The work is divided into separate chapters, and the effort of the author to extend his matter to a salable-sized volume is obvious. A MS. note in Heber's copy stated that in Rawlinson's Catalogue an edition of 1599 is mentioned; if so, we apprehend that it was merely a misprint, and that "Robin the Devil" was printed only once, and that in 1591. It bears strong evidence of poverty of pocket, which occasioned poverty of invention. Lodge's "Rosalind" of 1590 had procured him a certain degree of popularity, and in 1591 he might be anxious to avail himself of it, and therefore brought out two new works, both of inferior merit, "Catharos" and "Robin the Devil."

LODGE, THOMAS. — The Life and Death of william Long beard, the most famous and witty English Traitor, borne in the Citty of London. Accompanied with manye other most pleasant and prettie histories. By T. L. of Lincolns Inne, Gent. *Et nugæ seria ducunt.* — Printed at London by Rychard Yardley and Peter Short, dwelling on Breadstreat hill, at the signe of the Starre. 1593. 4to. B. L. 36 leaves.

Here again we apprehend that Lodge was inspired more by poverty than by poetry; still, it is a considerable improvement upon the work last reviewed, and, if possible, it is even scarcer.

We only know of the existence of two copies of it. There was an interval of two years between it and "Robin the Devil," and Lodge does not appear to have been then pressed quite so severely by his necessities; nevertheless, there are in it many marks of haste, want of materials, and a determination to make the most of such as he could obtain. The account of "William Longbeard" was mainly derived from the Chroniclers, and in Stow's *Annales* they are found under the date of A. D. 1196.

At the back of the dedication to Sir William Web, knight, comes an address "to the gentlemen Readers," where Lodge remarks: "Taylors and Writers, nowadaies, are in the like estimate: if they want new fashions, they are not fansied; and if the stile be not of the new stamp, tut, the Author is a foole. In olde time men studied to illustrate matter with words; now we strive for words beside the matter." He therefore affects, and attempts a good deal of novelty in his manner of treating his subject, and here and there is not a little affected in his phraseology in order to gratify the public taste. Thus, near the commencement, describing the misfortunes of an elder brother, by reason of the false accusations of a younger, he says:—"The poore innocent man, brought out before the Judges, with weeping eies beheld his younger brother both revelling in his ritches, and rejoicing at his ruine. Many were his obstestations before God, and protestations before the Judges, manie his exhortations to his brother and detestations of his perjurie."

However, there is not much in the same vein, and the character of the hero is briefly, simply, and clearly written:—"In wit he was pregnant; in publike affaires pollitike; in revenges constant; in speeches affable; in countenance grave; in apparell gorgeous; yea, so cunning was he to insinuate himselfe among the Commons, that, as the report went, he had more Prentices clubs at his command, then the best Courtier had servants to attend him."

Lodge did not scruple to mix fiction with facts, in order to render his work acceptable; and various poems are interspersed, most of which are supposed to be addressed by Longbeard to "his faire lemman Maudeline." Some of these appear to be original, some are avowedly imitated from the French, and others are acknowledged translations from the Italian, but without the names

of the authors. The original poems are not very original, and the imitations are sometimes far from happy; but the two following translations from the Italian are better than the rest: —

“ My mistress, when she goes
To pull the pinke and rose,
Along the river bounds
And trippeth on the grounds,
And runnes from rocks to rocks .
With lovely scattered locks,
Whilst amarus wind doth play
With haire so golden gay,
The water waxeth cleere,
The fishes draw hir neare;
The Sirens sing hir praise,
Sweet flowers perfume her waies,
And Neptune, glad and faine,
Yeelds up to hir his raigne.”

The original of the above we have not found, but the second piece is clearly from Guarino: —

“ When I admire the rose,
That nature makes repose
In you, the best of many,
More faire and blest than any;
And see how curious art
Hath decked every part,
I think with doubtfull view,
Whether you be the rose, or the rose is you.”

The Italian makes a lady present a rose to her lover, and his little madrigal thus ends: —

“ E si vermiglia in viso
Donandola si fece, e si vezzosa,
Che pareva rosa che donasse rosa,” —

which is far more refined and graceful than Lodge's version. He evidently had these and other pieces by him, and sought occasion to introduce them, now and then not a little out of place, considering the character of the hero to whom, and the period to which, he necessarily assigns them.

There is one original poem, called an Ode, which clearly has relation to Lodge himself, who, when he printed his “ William

Longbeard," had (at least for a time) relinquished his poetical pursuits in some disgust, and had betaken himself to the law, having entered in 1591 as a student at Lincoln's Inn, as he calls himself on his title-page. He alludes to the manner in which the works of many poets of antiquity, especially Greeks, had been lost, and proceeds in the following strain :—

" All these, though Greekes they were
And usde that fluent toong,
In course of many a yeare
Their workes are lost, and have no biding long.

" Then I, who want the sap,
And write but bastard rime,
May I expect the hap
That my endeavors may ore-come the time?

" No, no: tis farre more meet
To follow Marchants life;
Or at the Judges feet
To sell my toong for bribes to maintaine strife;

" Than haunt the idle traine
Of poore Calliope,
Which leaves, for hunger slaine,
The choicest men that hir attendants be."

"The Life and Death of William Longbeard" fills nearly thirty-six pages; and then follow the "manye other most pleasant and prettie histories" announced on the title-page, beginning with an account of "famous pirats who in times past were Lordes of the sea"; these are Dionides, Stilcon, Cleonides, Chipanda, Millia, and Alcomonius, among the ancients, and Francis Enterolles and Monaldo Guecca, among the moderns; but Bargulus, "the strong Illyrian pirate" of Shakspeare (2 Henry VI. Act IV. sc. 1), is not mentioned, either by that name, or *Abradas*, or *Apradas*, as it is given in the old play of "the Contention," 1594, in R. Greene's "Menaphon," 1587, and his "Penelope's Web," printed about 1588.

Lodge's wish here was to increase the bulk of his tract, and as the materials already employed were scanty, he added other matters, such as "the historie of Partaritus, King of Lombardie;" "the wonderfull dreame of Aspatia;" "a wonderfull revenge of

Megollo;" "the memorable deeds of Valasca;" "an excellent example of continence in Frauncis Sforza;" "of many learned men, ancient and moderne, who violently and infortunatelie ended their daies;" "how King Roderigo lost his kingdome;" "of manie famous men, whoe, leaving the government of the Commonweale, gave themselves over to private life;" "a most subtile dispute amongst Ambassadors;" and, finally, "the strange Lawes of Tyrsus the Tyrant," which rather baldly ends the publication.

LODGE, THOMAS. — A Fig for Momus: Containing pleasant Varietie, included in Satyres, Eclogues and Epistles, by T. L. of Lincolnes Inne, Gent. *Che pecora si fa, il lupo selo mangia.* — At London Printed for Clement Knight, and are to bee solde at his shop, at the little North-doore of Paules Church. 1595. 4to.

As far as type and paper are concerned, this production was well reprinted at the Auchinleck press in 1817, but in point of accuracy we are unable to give it any praise. The very seventh word is a misprint, but we do not blame the editor (if indeed it had one) for inserting "art" instead of *wit* in the address "to the Reader," because some copies of the original have the same variation. When, however, we afterwards find speeches that are combined in the old copy separated in the new, and other speeches that are separated combined, so as to make nonsense of important passages, we have a right to complain. In the Epistle to Drayton a whole line is omitted. The verbal and literal errors are innumerable: *them* for "him," *mooare* for "moovers," *youth* for "young," *krot* for "knot," *teare* for "leare," *did* for "doth," *scheme* for "scene," *recusing* for "receiving," *gaine* for "game," *favorites* for "favorers," *meatles* for "meazles," &c., &c. The original is, perhaps, the most common of Lodge's many productions; but the Satires, Eclogues, and Epistles contain many interesting temporary allusions, and one piece is especially addressed to Spenser and another to Drayton, both by their poetical names of Colin

and Rowland. This work, as we have elsewhere remarked, (*ante*, p. 153,) gives Lodge priority to Hall as an English satirist.

In the next year, 1596, Lodge put forth his three last poetical and miscellaneous pieces, after which he took leave of fiction. Those three are his "Margarite of America," his "Devil Conjured," and "Wit's Misery." His "Prosopopeia," in which he finally renounced that style of composition, also appeared in 1596; (see the next article.) He became a medical practitioner before 1603, when his "Treatise of the Plague" came out; and his "Translation of Seneca" (of which we have the copy he gave to Dekker before us, showing that he still kept acquaintance with his early associates) was the fruit of his prosperous leisure, and appeared in 1614. T. Heywood speaks of him as an eminent physician in 1609. After visiting the Continent in 1616, Lodge died in 1625, and left behind him a medical work in MS.

LODGE, THOMAS. — Prosopopeia containing the Teares of the holy, blessed and sanctified Marie, the Mother of God. Luke 2. And moreover the swoord shall pearce thy soule, that the thoughts of many hearts may be opened. — London, Printed for E. White. 1596. 8vo. 61 leaves.

The initials of the author, T. L., are appended to the dedication, and we have little doubt that they belong to Thomas Lodge. It is stated that there exists one other exemplar of this production, and that the initials are there reversed: this may be so, though we apprehend it is a mistake; ¹ but authors who were frequently

¹ Mr. D. Laing of Edinburgh, an excellent judge, and a very learned literary antiquary, has given it as his opinion that L. T. (as the letters seem placed in a copy he had seen, but which we have not) are the initials of Laurence Twyne, the translator of the novel of "Apollonius of Tyre," on which "Pericles" is founded. Mr. Laing, however, fails to show in what way the repentant spirit displayed in "Prosopopeia" was called for in the case of Twyne, whereas, in the case of Lodge, it is obvious, after the life he had led up to 1596. When we say that L. T., in-

before the public did it sometimes, for the sake of variety, or concealment.

The fact no doubt is, that Lodge from this date, 1596, completely altered the character of his productions: he wrote no more upon light, trivial, or profane subjects, such as his satires, novels, or plays, but devoted himself to science as a physician, and he bade farewell to his looser compositions in the work before us. Therefore it is that he tells the Reader, in a prefixed epistle, "Some, I know, will condemn me, and that justly, for a Galba (who begat foul children by night, and made fayre pictures by daie); to whom I answere, that I paint fair things in the light of my meditation, who begot the foule forepassed progenie of my thoughts in the night of mine error."

Surely nothing can be plainer; and we are to recollect that Nash, the friend and companion of Lodge, had pursued the very same course, and in his "Christ's Tears over Jerusalem," published in 1593 and again in 1594, had taken leave of his earlier efforts, though he was afterwards compelled to return to them. We are therefore well satisfied that T. L., subscribed to the dedication of "Prosopopeia" to the Countess of Derby, were intended for the initials of Thomas Lodge, and that to him, and to him only, the work belongs.

Excepting that it is the production of a distinguished play-poet, there is little in it to attract attention. It is not written with much eloquence or freedom, and the best sentences have a constraint

stead of T. L., is "a mistake," we mean, of course, that it was an error on the part of the old printer. Mr. Laing's opinion on the subject may be seen in the Introduction to the Shakspeare Society's reprint of Lodge's "Defence of Plays," 8vo, 1853. In 1614 Lodge wrote in the same contrite spirit, in the address "to the Reader," before his translation of Seneca. Speaking of his early productions, he says: "My soule and conscience bear me witnesse that my intent and scope was only to draw men to amendment of life, and to root out vaine customs that are too much ingrafted in this age." We doubt whether this excuse would avail him as regards all his early productions; but this was the first time he came again into print, after the publication of his "Treatise on the Plague," 4to, 1608.

about them, without leaving the impression of sincere piety and remorse. The author says in one place : —

"The Naturalists write that Bats have weake sight, because the humor cristalline, which is necessarie for the eie to see with, is translated into the substance of the wings to flie with; whereupon they have leatherne wings, and so for their flight sake have lost their sight, because that is substracted from the eies, which is imploied in the wings. These bats betoken those proud neglecters who, by how much the more they strive to flie, by so much more are they deprived of the grace of the divine light, because all their intention, which ought to bee in consideration of heavenly things, is translated into the feathers of ambition; so that all their thought is how they may ascend by degrees the steps of dignitie, not descende in imitation of thees to the bosome of humillitie."

All this is purely and poorly artificial, totally unlike the outpouring of genuine feeling and true repentance. We quote the last words of the volume, which is entirely prose, and sometimes, like the above, in the worst possible taste : —

"Thus plagued in bodie and distressed in soule, sate poore Marie (a holy and happie virgin) enacting her griefe with her armes, when she had overforced both her tongue and eies with compassion: briefly, her paine and impatience beeing so great as her wordes could not expresse it, hir desires so importunat as they exceeded all her delights, the image of her griefe before her, and the damage of her losse within her, shee sownded on the senselesse earth, and being conveyed to her oratorie by the holy assistance, the sacred bodie of Christ was bound up and borne to the sepulchre."

We cannot conclude without quoting the only allusion in the volume to his contemporaries, — namely, to Robert Southwell and Nicholas Breton. He says, "For other have wept (as Peter his apostasie, Marie her losse and misse of Christ) their teares wrought from them either for repent or love. But these teares of Marie the blessed are not onely ratified by a motherlie compassion, a working charitie, and unstayned love, but a manifest prophesie."

The only reasonable objection we feel to assigning "*Prosopopeia*" to Lodge is, that it really is not good enough for him; but when Nash wrote his "*Christs Teares*," he also fell below the level of his natural genius. He showed in his renewed attack upon Harvey in his "*Have with you*," &c., 1596, the true superiority of his powers; but Lodge, having in 1596 once relinquished

his position as a poet, never seems to have wished to recover it. Nash was driven to it by Gabriel Harvey's refusal of the amends offered.

LOK, HENRY. — Ecclesiastes, otherwise called The Preacher. Containing Salomons Sermons or Commentaries (as it may probably be collected) upon the 49 Psalme of David his father. Compendiously abridged, and also paraphrastically dilated in English poesie &c. Composed by H. L. Gentleman. Whereunto are annexed sundrie Sonets of Christian Passions heretofore printed, and now corrected and augmented, with other affectionate Sonets of a feeling conscience of the same Authors. Psal. 144 &c. — London. Printed by Richard Field, dwelling in the Blackefriers neare Ludgate. 4to. 1597. 175 leaves.

This volume is more especially valuable because it contains at the end, after the table of contents, sixty sonnets not mentioned in the title, and accompanying only three known copies of the work. They are addressed to many of the chief nobility, male and female, of the court of Elizabeth, including the Archbishop of Canterbury, Sir Thomas Egerton, Lord Burghley, the Earl of Essex, Lord Charles Howard of Effingham, Lord Cobham, Lord North, Lord Buckhurst, the Earl of Northumberland, the Earl of Southampton, Lord Hunsdon, Sir Walter Rawleigh, Sir Edward Dyer, Fulke Greville, Richard Carew of Anthony, the Marchioness of Northampton, the Countess of Derby, the Countess of Essex, Lady Rich, Lady Carey, Lady Wolley, &c., &c., and ending with a sonnet "To all other his honorable and beloved friends in generall." The last but three is to "the Lady D.," with whom Lok claims kindred, and, as none of his biographers have mentioned the connection, it is on this account, if on no other, worthy of quotation : —

"To the vertuous Lady the Lady D.

*"If kinred be the neerenesse of the blood,
Or likenesse of the mind in kind consent;*

Or if it be like pronenesse unto good,
 Or mutual liking by two parties ment;
 If kindnesse be in truth a firme intent
 With open heart to testifie good-will;
 If true good-will be to contentment bent,
 If true contentment cannot be in ill;
 I know you will repute this token still
 A pledge of kinsmans love in ech degree;
 Which though it do your treasure litle fill,
 Yet way to perfect wealth will let you see.
 My selfe in kindnesse wish and hope in you,
 Profit of mind, and soules content t' issue."

As this portion of the work is of extreme rarity, we will insert two other sonnets:—

"To the Right Ho. Knight, Sir Thomas Egerton, Lord Keeper of the great Seale of England.

"What fame reports (by mouth of good and wise)
 It is not flattery to record the same.
 The publike eccho of your prayse doth rise,
 That you by justice ballance judgement frame.
 Then may you not my pen of boldnesse blame,
 If it present to your impartiall eye
 This holy worke, to shield it with your name,
 Which may among prophane in daunger ly.
 Wise Salomon child's parent true did try,
 And Daniell false accusers fraud bewray
 By searching hearts effects and words, whereby
 Ones fained love, the others guilt to way.
 So judge this worke, and him shall it deprave;
 So I desire you justice prayse shall have."

"To the valorous Knight, Sir Walter Rawleigh, Lord Warden of the Stannerie, and Captaine of the Guard.

"Of happinesse when as I hapt to write
 Me thoughts did make a period (Sir) in you,
 Who being sworne to Mars, and Pallas knight,
 They both with equall honor did endew,
 And therefore might become a censurer trew
 Of greatest blessings men propound or find.
 Vouchsafe you then this tract thereof to vew,
 As if that Salomon had it assignd:
 Whose interest in you expects your kind

And grate acceptance of his grave advise,
 From whom (though many other men were blind)
 He chalengeth a doome right godly and wise.
 But as for me, his messenger, suffiseth
 The prayse to truely speake what he deviseth."

It is quite clear from the title-page that Lok's "Christian Passions" had been printed before they appeared in this volume, but no earlier edition of them has, we believe, come down to us.

The copy of his "Ecclesiastes," in the Bridgewater library, was no doubt presented by the author to Lady Wolley, a duplicate of the sonnet at the end to her being pasted on the fly-leaf facing the title, and her autograph being upon the other side of the same fly-leaf.

The complete work is dedicated in prose to Queen Elizabeth, followed by an address "To the Christian Reader," and commendatory verses in Latin by A. H. S., Joh. Lily, and L. P.; in English by H. A. and M. C. The main poem is introduced by a Sonnet to the Queen. There is a new title-page for the "Sundry Christian Passions," which are dedicated to the Queen in a page of peculiar verse. A preliminary address to the Reader introduces three hundred and twenty sonnets, to the whole of which a table is added.

An error which has crept into the various accounts of Henry Lok and his works may here be corrected. It originated with Ritson, and has been repeated by Dr. Bliss, (*Wood's Ath. Oxon.* I. 662.) It has been supposed that he was the author of a work entitled "Of Love's Complaints with the Legend of Orpheus and Euridice," 12mo, 1597, (see *post*, p. 281,) because the initials H. L. are at the end of the dedication to "Ma: Anthonie Gibsonne." The fact is that the work was printed for Humphrey Lownes the bookseller, who prefixed a dedication, and put his own initials H. L. to it.

The two following letters, which we copy from the originals and print for the first time, are biographically interesting, and show that Lok, both in 1596 and in 1598, before and after the publication of his "Ecclesiastes," was a solicitor to Sir Robert Cecill for a small public appointment:—

"Rt. Hobl. By your countenans had my travels thair first grace, and my hopes thair first comfortes, which (with your h^{rs} present fartherans) I doubt not shal sort to sum present stay of my nedy state. For I am by the La. of Warwick incouraged to make use of hir hig^s gratius inclination towards me, which to farther she offereth her ho. assistans. Wherto (I having had lately so ample testimony of your h^{rs} most effectuell indevors) I am the more incouraged to bend my self, and doubt not (God now moving your ho^l hart to the fartherans therof) but it may prove to the competent stay of me and my poore family hereafter, whose passed deserts, if they have not bin according to the proporsion of my many re-saived favors, yet God may in future time bles to the testification of my dutiful memory therof. May it then please your h^r to vowtsafe me the direction of my coors herin, and to procure me your h. fathers allowans therof, which (sins Monopolies ar scandalus, Reversions of offices uncertain, Concealments litigious, and Forfetyrs but rarely recovered) I must be forced to attempt by craving of porsion of hir m^{ts} lands by leas or fee-farm; or sum Pension til an office or forfeiture may fall to my relefe. Wherin I beseech your h^r to excuse my boldnes, sins my sute is not for to consume on vanities, but on the mere necessitis of life and dischargd of honest dutis. Wherin the favor which I shal by your ho^l travel re-saive, I hope God shal bountifully requit to you and your posterity. To whos gratius protection I, in all singularity of hart, commit your h^r, and my servis to your h^s perpetual command. This 16th of Janu. 1597. Your h^r in all duty.

"HENRY LOK."

"Rt. Holl. Understanding that by the death of Mr. Ralph Bows divers things retorn to hir M^{ts} disposition of thaim, I thought good to crave your h^e favor in renuing to hir hig^s memory hir late promis to releve my estate (wch to be performed was referred to your ho^l retorn) and the dayly occasions pressing me to solicit the same, as to my grefe and your trouble to much known unto yourself. What is fit for me, or that I am fit for, is in hir M^{ts} pleasure to censure, and by your h^{rs} woonted favor most likely to be bettered; which, whatever it prove (so it protect me from beggery and reproche) shal be as much as I desire, who wold rather have my deserts, then woords, pleade for me: if God had in any caling inabeled me to serve hir M^{ty}, and to appere thankful to your h^r, by whom only I as yet brethe in the hope of a good issue of my long sute. It is better to be a Beareherd, then to be bayted dayly with great exclamations for smal depts. But I dowbt I shal speak to late for things now: when menn are deade so many are redy even to justil with the living for preferment in this adge. I knowe my lot shal fall where God hath designed, and trust your ho^r shal be the happy Dove to give token of rest to my floting fortune. To whos servis (even in al most particular dutis and imploiences)

without any respect of trains or perils I protest I shal most redely, whilst I live, dedicate al my powres, so far as shal be commanded. And thus craving pardon of this my forsed importunasy, grownded on the occasion thus offered, I commend my petition to your h^{is} best oportunity, and your h^{is} to the protection of the Almighty. Your h^{is} in al duty.

"HENRY LOK."

The date of this last communication is ascertained from the indorsement, viz. 8 June, 1598. The indorsement of the previous letter is 1596 instead of 1597, the Secretary and Lok commencing the year at different periods, as was then not unusual. From the second letter we see that Lok was a candidate for the office of Keeper of the Queen's Bears and Mastiffs, held by Ralph Bowes until his decease. We feel the more interest about Henry Lok and his "Ecclesiastes," because we take him to have been the son of Michael Lok, *civis Londinensis*, who dedicated to Sir Philip Sidney one of the two maps in Hakluyt's "Divers Voyages touching the Discovery of America," &c., 1582.

Admitting the great value and general accuracy of the reprint of this work by the Hakluyt Society in 1850, we may here mention that in the title-page alone (which professes to be, in all respects, a fac-simile) there are five variations from the original (with both the maps) now before us. The old spelling is very inaccurately observed; but with reference to p. 26 we may remark that Sebastian is never spelt Sebastion, and that in the next line the transcriber has misread "tast" and written *cast*; while on a previous page, 20, the day of the month is entirely omitted. On p. 33, as well as on p. 54, one word is given for another. On p. 93, *the* is put for "and"; on p. 111, *of* is converted into "and," while the word "trees" is left out. The same objection may be urged as regards p. 115; and on p. 135 nonsense is made of an important passage by printing *considerate* instead of "confederate." Without going farther, we may add that the two original letters of Hakluyt, which the learned and able editor did not know where to find, (Introd. viii.) were formerly preserved in the State Paper Office, but have now, of course, been removed. They were, when we copied them, among the *Domestic Papers* of 1584.

LONDON MAIDENS. — A Letter sent by the Maydens of London to the vertuous Matrones and Mistresses of the same, in the defence of their lawfull Libertie. Answering the Mery Meeting by us Rose, Jane, Rachell, Sara, Philumias and Dorotheie. — Imprinted at London by Henry Binneman for Thomas Hacket. Anno 1567. 8vo. B. L. 13 leaves.

This remarkable semi-humorous tract is in all probability unique. We speak of it now for the first time, and we never saw more than a single copy of it; we knew, however, that it had been entered at Stationers' Hall in 1567 in the following terms: —

"R[ecieve]d of Thomas Hackett for his lycense for pryntinge of a letter sente by the maydes of London to the vertuous matrons and m^{rs} of the same Cetie."

We see from the title above, that it was printed by Henry Binneman for Thomas Hacket, who caused the entry to be made in the books of the company; but the day and month were not at that time usually inserted in the Register.

It is anonymous, and in prose, but it refers to a publication in verse by Edward Hake, to which we find an allusion by "Johannes Long *Londoniensis Minister*," in some lines which he prefixed to "News out of Pauls Churchyard" in 1579, where (p. 350), speaking of Hake's works, Long says: —

"Of wanton Maydes he did also
The slights of late detect."

The tract here referred to appears to have been lost, but we learn, from the heading of the present article, that it was called "The mery Meeting by us, Rose, Jane, Rachell, Sara, Philumias and Dorotheie," and we may be sure that it came out in 1567, because the answer, with that date, is now before us. It has been mentioned by Lowndes, p. 1451, but it has never been included among the works of Binneman's press. It is possible that it was written by Hake himself in reply to his own "Merry Meeting"; but, as it is in prose, and Hake's weakness was for verse, it is more likely that some other author stepped in to vindicate "the Maidens of London" from the attack Hake had made upon them.

That lost attack had been recorded in these terms at Stationers' Hall in 1567: —

"R[ecieve]d of Henry Denham, for his lycense for pryntinge of a boke intituled a mery metynge of maydes in London."

We now proceed to examine the answer to it, from which we are able to gather some particulars regarding the provocation the "Maidens of London" had received.

The anonymous address is "To the right wise, sober and discrete Matrons and Mistresses of London, the Maidens of the same Citie send greeting," where the attack is termed "Dialogues of the Mery meting of the Maydens in London," and where we are told that it might have done them harm, in the opinions of their employers, but for the reply they speedily made to it, which begins thus: —

"We were in a very evill case, and right good cause had we to dread, and to dispaire of our well doings (moste worthie Matrones and Mistresses) wer it not that we knew ye to be such as are not moved wyth every wynde, nor such as hang upon the blastes of every mans mouth; for else what great mischiefe and trouble those fonde and malicious Dialogues of *The Mery meting of Maydens in London* might have bred us siely girles! What disquietnesse of minde and body also to you myghte therby have growne (if ye wer as light of credite as the Author is of judgement) your wisdomes well note, and we are not to learne. For if at his false surmise and suggestion, upon his bare word and letter, or upon his unjust assertion without prooffe, ye should have forthwith condemned us of such things as he layeth to our charges (and whereunto we pleade not guiltie) and thereby also should have gone about immediatly to abridge our lawfull libertie, such an inconvenience might have arisen and growne therby, that in a verie shorte time and space, ye shoulde have gotten very few or no servaunts at al, when such as are borne in the countrey shoulde choosse rather to tarie at home, and remaine there to take paines for a small stipend or wages with libertie, and such as are citizens borne should repaire also to the countrey, or to other Cities, where they might be free, than to abide as slaves and bondwomen in London, *Libertas namque potior metallis.*"

This reads like the wordy style of a lawyer, and we know that Hake was of that profession; but still we have no right to say that he was the author of this reply to his own pamphlet. The respondents never hesitate in resorting to Latin phrases, when, as above, they can be made useful. From the following passage we infer

that in the "Dialogues" objection had been taken to the Maidens, because they were, as now, in the habit of going out on Sundays and holidays : —

"How much against all reason were it so straightly to deale with us that, after all the toile we take in the whole weeke, we might not enjoye a piece of a holyday, to refresh our spirites and to rest our wearied bones! Would you not thinke him mad that would every day in the yeare journey his horse? or that would course his greyhound whildest his tayle will hang on (as the proverb is) or overflye his hauke? If such good heede be taken in guiding of beasts, vermins and foules, that they be not with too much labour spilte and marde, how much more heede oughte there to be taken that christian people and reasonable creatures be not therewith oppressed. *Quod caret eternam requiem durabile non est.*"

Afterwards they continue : —

"For all the weeke dayes we are continually busied; and the Author findeth faulte but for the Holiday, the forenoone wherof we spend at Church, or about necessarie businesse at home, and so much time have we not in the afternoone that we can farre stray abroad; sith commonly they ring the first peale to Evensong before we have washed up halfe our dishes. Then must we either to Church againe, or tary at home to dresse your suppers, for fewe commonly use to fast on Sundayes or Holy dayes, in London specially; no, not the very Author of the *Merie meeting of Maidens* himselfe, who would not be very mery, if he were therto constrained."

They then hit at Hake, with some humor, on the ground that he was a lawyer; and few but a professional man could have written as follows in answer : —

"After his serious study he wold have found out some honester recreation, and medled in matters meter for his vocation, wherein also his skill and knowledge had bene greater: and in that the common law is his studie and profession, he might farre better have written some *Writte*, as *Supersedeas*, *Corpus cum causa*, or *de idiota inquirando*, or some such like argument, a great deale more meete for him, and agreeable for his gravitie."

The misspelling of the Latin was, perhaps, intentional. From what succeeds we learn that Hake's attack was in metre, and his alliterative title may have been here imitated : —

"For whereas the chiefest point of a Gentleman is to defende and save harmlesse, to his uttermost, the poore and silly women when they are

wronged and oppressed, and many have thereby onely wooon them selves an immortall fame, so hath this mad mery man for his Mery Meeting of Maydens, madly made in mery meter, onely to be mocked and laughed to skorne for his labor, and well declared how base his byrthe and bringing up are, and how farre unlike a gentleman he is to seeke to hurt them whom he ought to helpe; to make so great a boast and to bring so small roast, to barke so loude and to byte nothing."

The next extract shows that Hake had blamed "the Maidens of London," for going to dramatic entertainments. They inquire,

"For what are the causes wherefore he would have us restrained from our liberties? Forsoth, bycause of privie contracts, he wold not have us resort to Playes: he findeth faulte with our great expenses in banquetting, and accuseth us with pilfering and pycking of meate and candels from you for Mother B, by whom (as he saith) we are boldned and encouraged to be stoute and stubborne to you. . . . Now, in that he findeth fault for our going to Plaies and Enterludes, your wisdomes know well that in a godly play or enterlude (if it be well made and understood) may be much learning had; for so lively are in them set forth the vices and vertues before our eyes, in gestures and speech, that we can bothe take learning and pleasure in them."

On p. 354 it will be seen that "mother B" was celebrated by Hake in Satire VII. of his "News out of Pauls Churchyard"; she must have been an old bawd to whom some of the Maidens, according to him, resorted, and a then well-known character.

The whole of the tract is in the form of a vindicatory epistle from the Maids to their Mistresses; and after a reference to the jest of Will Sommers, (fool to Henry VIII.,) who struck those who were nearest to him, because he could not reach those who had offended him, the Damsels, whom Hake had made partakers in his "Dialogues," thus conclude, subjoining their signatures:—

"So much are we busied this terme, by reason of the greate resort that cometh to your housen (good mistresses) of your kinsfolkes, frendes and guesstes that for this time we are constrayned to make an end. Wherefore we wil commit you all to the holy tuytion of the most blessed Trinitie, whom we most humbly besech to send unto you, our Mistresses, long life, great encrease of worship and all felicity; and unto us, your poore hand maides and servauntes, good health, hearts ease and the grace to do our duties to you. Scribled in haste this xiii of November 1567.

"Your handmaydens and servants,

"ROSE, JANE, RACHELL, SARA, PHILUMIAS and DOROTHY."

Doubtless the whole would have been much more intelligible, if we had ever been able to meet with the curious work to which it was an answer. Hake's attack upon the Maidens of London, which of course immediately preceded the reply, must have been a very popular performance; and we can readily believe that, getting into the hands of those for whom it was intended, it was so completely destroyed by frequent handling and other rough treatment, (to say nothing of copies purposely made away with by the parties offended,) that not a single exemplar has reached our day. Of the answer to it, as we have already stated, we never heard of more than the unique copy which we discovered in a library remarkable for the preservation of several other tracts of an ephemeral kind, that exist in no other collection, public or private.

While thus returning to the subject of Edward Hake and his productions, we may point out another which, strange to say, has entirely escaped the notice of all bibliographers.

By what is stated on p. 104, it appears that in 1575 he published his "Commemoration" of the reign of Queen Elizabeth up to that date; but in 1579 he put forth a sort of second part of the same work, including the period between 1575 and 1579. The whole was then printed by Richard Jones under the subsequent title:—

"A Joyfull continuance of the Commemoration of the most prosperous and peaceable Reigne of our gracious and deare Sovereigne Lady Elizabeth; by the grace of God of England, Fraunce and Irelande, Queene &c. Nowe newly enlarged with an Exhortation applyed to this present tyme. Set foorth this xvii day of November, beyng the fyrst day of the xxi yeere of her Majesties said reigne. By Edw. Hake. Gent. Hereunto is added a Thanksgiving of the godly for her Majesties prosperitie hitherto, with an earnest desire of the long continuance of the same to Gods glory and our comfort. — Imprinted at London by Richard Jhones, and are to be sould at his shop without Newgate."

It is in 8vo, and consists of 23 leaves; and recollecting that the "Commemoration" is reprinted in Vol. IX. of the Harleian Miscellany, it is the more singular that this "Continuance" of the same subject should have been passed over. It is clear that the main portion in 1579 was a reprint of the edition of 1575, but alterations were introduced, and in one place the printer apologizes for having "followed the old instead of the new copy." What is

new is chiefly the "Exhortation," carrying on the "Commemoration" for four additional years. As one of the most remarkable portions in verse, we quote a panegyric the author pronounces on the members of the Council of Queen Elizabeth. In 1579 Hake appears only to have been a student of one of the Inns of Court or Chancery, and as a young expectant lawyer he was anxious to stand well with all persons in power:—

"Grave Counsaile, guiding all by Truth,
 thou, Lorde, with her hast plaste,
 Whose carefull works for common wealth
 can never be defaste.
 Whose mindes to rigoure they ne bende,
 no hartes have they to harme;
 No woe they worke to any wight,
 to none they cry *Al arme!*
 No lawe they wrest to worke their willes,
 no sleightes they doe impose,
 No burthen on her Subjectes backes
 obtruded is by those.
 They envy not her peoples good,
 no trappes they laye to traine;
 No subtille baytes by pinching lawes
 at any time ordeyne.
 Their Princes wrath they whet not on,
 no wayte they lay for blood.
 Oh noble wightes! and have you livde
 to worke your Countreyes good?
 Have all your foes founde endlesse bale
 that sought your honors spoyle,
 And stand you yet in Countreys sight
 to seeke fowle Treasons foyle?
 With teares we hold our hands to heaven,
 and from our hartes we crie
 Lyve, live, you noble Counsayllers,
 live, live, and never dye!"

There is another poem in seven-line stanzas, but printed to look like couplets, and in smaller type, which is followed by a "Meditation," which had been given to the author "by a learned and worshipfull gentleman," but it requires no remark, and on the last leaf is a woodcut of the royal arms. We do not meet with any entry of it at Stationers' Hall, and, possibly, the original license for it in 1575 was considered sufficient.

LONDON. — The Lamentacyon of a Christē agaist the Citye of London, for some certaine greate Vyces used thereī. Psal. lxx. Let them be abashed ande ashamed, that seke after my sowle, let them be put to flight and shame, that wyll me evyll. — Imprinted ī y^e yere of our Lord m. d. xlviii. B. L. 12mo.

It was hardly to be expected that place or printer's name would be found in any part of this very severe and abusive attack upon the citizens of London for adhering, at the time it was printed, to the ancient faith of the kingdom. It commences in the key in which it is continued to the end: —

"Oh Lorde God! Father of mercy and God of all consolation, what herte cañot [but] lamente to se the Testament of thy onely Sofie, oure full and onely redemer, Jesus Christ, thus refused and troden under fote; yea, all thogh God hathe geven oure most Soveraygne Lord, Kinge Henry the eight, such an herte to set yt forthe with his most Graciously Prevyledge? Yet the great parte of these inordinate ryche styfnecked Cytezens will not have in their howses that lyvely worde of our soules, nor suffre their servantes to have it, neyther yet gladly reade it or hear it redde; but abhorreth and disdayneth all those which wolde lyve according to the Gospell. And in steade there of sett up and mayntayne Idolatrye, and other innumerable vices and wickednesses of man's invencion."

This is the gravamen of the accusation, and in other words, and sometimes almost in the same, it is repeated over and over again, as if it could not be said too often, and that the mere saying of it would secure a remedy for the evil. The assertions of impiety, vice, and iniquity within the limits of the City are never accompanied by any proofs, as if the word of the anonymous writer were quite sufficient for conviction. He does not scruple to liken the conduct of "the seniors or aldermen" to that of the Jews, who refused to receive the Saviour, just in the same way that the citizens refused to receive the English New Testament. He adds, "I thynke wythin fewe years they wyll (wythout thy greate mercy) call upon Thomas Wolsey, late Cardynale, and upon the unholy (I shuld saye) holy mayde of Kent: why not, as well as upon Tho. Becket?" He especially inveighs against "the blinde provysyon for the deade," by the Citizens, while they utterly neglect to provide for the souls or bodies of the living; and he

dwells at great length upon the mercenary idleness of priests and friars, who pocketed the money of the Londoners without title or limitation, while the poor were left to starve. He complains that the only persons punished for vices in the City were the humble and helpless, while the rich and haughty were uncontrolled; and here he goes so far as to threaten the exposure by name, in another work, of aldermen who kept mistresses, unless they speedily amended their morals in this and other respects.

As to bishops, he maintains that each successive bishop of London had been worse than his predecessor, so that now Lucifer himself would almost be an improvement. From thence the author enters upon various doctrinal points, such as the Sacraments, relying much upon the authority of Frith, the Protestant martyr, and throughout quoting texts of Scripture abundantly. He recommends the King to seize into his hands all the wealth of the City, and to apply it to the advancement of God's glory and the punishment of "the owners for their idolatry, fornication and adultery."

It has been stated that the tract was printed at Nuremberg, but this fact does not appear upon the face of it. It bears date in 1548, but it was written while Henry VIII. was still upon the throne.¹ Twenty years later the citizens were violently Protestant. (*Froude*, vii. 18.)

LONDON. — Londoners, their Entertainement in the Countrey, or a whipping of Runnawayes. Wherein is described Londons Miserie, the Countries Crueltie, and

¹ It was not only written, but printed before the death of Henry VIII., namely, in 1542; and a learned friend has favored us with the title-page of the first edition, which we thankfully copy: —

"The Lamentacion of a Christian against the Citty of London, made by Roderigo Mors. Anno Domini M.D.XLII. Prynted at Jericho in the Land of Promis. By Thome Trough." B. L. 12mo.

Roderigo Mors, as our informant truly states, was the name assumed by Henry Brincklow.

Mans Inhumanitie. — At London Printed by H. L. for C. B. 1604. B. L. 4to. 16 *leaves*.

This anonymous tract consists chiefly of abuse of Londoners for running into the country, and of country people for their inhumanity in driving them back during the prevalence of the plague, which infected both the metropolis and the provinces just after James I. came to the throne. It is not good enough for Dekker, but he imitated part of the title of the tract in his "Rod for Runawayes," which he printed on the plague of 1625. (See Vol. I. p. 256.) The body of the performance in our hands begins after a short address from London to her Citizens. The writer introduces into his work what he terms "an *Ælegie*" and an "*Æglogue*" in verse, neither of them of any merit, and he concludes by "Londons welcome home to her Citizens," in nine six-line stanzas, not one of which is worth quoting.¹

LOVELL, THOMAS. — A Dialogue between Custom and Veritie, concerning the use and abuse of Dauncing and Minstrelsie. [Rom. xiii. 12, 13, 14.] — Imprinted at London at the long Shop adjoyning unto Saint Mildreds Church in the Pultrie by John Allde. 12mo. B. L.

Only a single copy of this remarkable book (entered at Stationers' Hall, on the 23d May, 1581) is believed to exist. The author, Thomas Lovell, dedicates it to "the faithfull Ministers of Christe, and Prechers of the Gospel, Maister Robert Crowley, and Maister Thomas Brasbridge," informing us that the latter had been his "master" in divinity, and that the former was then a man advanced in life. In fact Crowley, after having been a demy of Magdalen College, Oxford, about 1534, began business as a printer in 1549, and put forth two editions of the "Vision of Pierce Ploughman" in 1550. The latest production of his press is

¹ On second thoughts, we have introduced them elsewhere, Vol. IV., article WHIPPING OF RUNAWAYS, where we have given a supplemental notice of the tract.

dated 1551; and he appears to have been at the same time both preacher and printer. He subsequently was appointed Vicar of St. Giles, Cripplegate, was suspended, restored, and, after filling the office of one of the licensers of the press, died and was buried at Cripplegate in 1588. This was seven years after the dedication by Lovell of his tract against Dancing and Minstrelsy to him and to Brasbridge. The date, 1581, is not only supplied by the Register at Stationers' Hall, but Lovell himself mentions that, at the time he wrote, Queen Elizabeth had been twenty-three years on the throne.

The epistle to Crowley and Brasbridge is intolerably long-winded, occupying no fewer than seventeen pages, and an address by Crowley, to the Readers, fills three more. The avowed object is to prevent the desecration of the Sabbath, by "heathenish dauncing and vain minstrelsie," and recollecting that several playhouses were then open on Sunday, it is singular that no syllable is said against theatrical performances. The public order for putting an end to such "profanations" was not issued until 1583; but then, and afterwards, it was not effectually enforced.

The Dialogue commences with the entrance of Custom, who, wanting some doubts resolved, and meeting Verity, asks him at once his opinion of dancing. Verity peremptorily decides against it, at all times, especially on the Sabbath. Custom cannot make up his mind to relinquish the recreation, and inquires, —

"Our youthful race how shall we run?
 wil lusty lads reply,
 On Saboths, Feasts and holy dayes,
 if you lay dauncing by?
 Shall we sit dumpish, dum and still
 all day, like stones in street?
 With tripping toyes and footing fine
 we wil eche other meet."

Perhaps here for "tripping toyes" we ought to read "tripping toes"; (see p. 277.) Custom continues, avowing his own partiality: —

"A goodly sight it seemes to me,
 and pleasant to the eye,
 To see yung men and maidens daunce,
 eche other tracing by;"

and then he enumerates the instruments commonly in use for the music, namely, tabret, pipe, harp, and rebeck. Verity is shocked at this declaration, and asks, —

“ What godly eye can it delight,
 what pleasure in it dwel,
 Which is the line that leads to vice,
 and hedlong unto hel?
 While men with maides in wanton daunce
 unseemly oft doo turn,
 Their harts blinde Cupid oft doth cause
 with Venus games to burn.
 Thus flames of love incensed are;
 theeffect is yet behinde,
 Which to obtain, by secret means
 they showe eche others minde.
 If that his mate doo seem to like
 the game that he would have,
 He trips her toe, and clicks her cheek,
 to showe what he doth crave.”

Verity enlarges upon this point with apparent unction, and as if he spoke from some experience; but Custom is very unwilling to be convinced, and puts in a good word for Christmas, which his puritanical antagonist calls Christ-tide: —

“ Christmas is a mery time,
 good mirth therfore to make
 Yung men and maids together may
 their legs in daunces shake.
 We se it with some gentlemen
 a common use to be,
 At that time to provide to have
 some pleasant minstrelsie.”

Verity will not listen to any excuses for it, and preaches what is literally a long sermon in verse against it, with many quotations from, and references to, Scripture. Custom, perhaps from weariness, is made at last to yield the day, but still says, —

“ Though all my proof thou hast disproof'd,
 and I no proof can bring,
 This shift I have — say what thou wilt,
 I wil beleeeve nothing.”

Verity, however, perseveres, and makes another long harangue

against the horrible immorality of kissing at the end of a dance, as we know was then usual; ("Henry VIII." Act I. sc. 4.) Custom observes, —

"But some reply, what foole would daunce,
if that when daunce is doon,
He may not have at Ladyes lips
that which in daunce he wooon?"

He proceeds next to ask Verity his judgment as regards minstrelsy, who replies: —

"Musick mislike I not at all;
musicions may play,
In tune and measure if it be;
gainst them I nothing say:
But minstrelles, which go comonly
about from town to town,
Wheron their calling for to build
have but a sandy ground.
With us the law of man dooth not
their kinde of life maintain:
In sacred Scripture dooth therof
no proof at all remain."

Then he reminds Custom that wandering minstrels are "rogues by statute," and asserts that they often make minstrelsy a pretext for introducing every species of abomination. He terms them "vain pipers" and "fond fidlers," some of whom are authorized by pretending to wear the livery of men of rank and power. He inveighs loudly and longly against their singing, which may be said to settle the question, disputed between Percy and Ritson, whether or not minstrels were mere players on instruments. Verity protests against immorality and piety coming from the same wicked mouths, adding: —

"But this doo minstrels elene forget:
some Godly songs they have,
Some wicked Ballads and unmeet,
as companies doo crave.
For filthies they have filthy songs,
for bands lascivious rimes;
For honest good, for sober grave
songs: so they watch their times.

Among the loovers of the trueth
ditties of trueth they sing;
Among the Papists such as of
their godlesse legend spring."

It was, of course, impossible that before he concluded he should not have a fling at the Roman Catholics; and he contends, with more energy than argument, that the devil employs even the godly songs of minstrels for the encouragement of sin and hypocrisy. In the end, as might be anticipated, Custom is convinced and converted, and both he and Verity join in a prayer for the Queen and Magistrates. Rather unusually, the several speeches are headed by the names of the speakers, as in a drama; but, as we have stated, nothing is introduced directly against the Stage.

LOVE OF THE SOUL. — The Love of the Soule. Made by G. M. Whereunto are annexed certaine Catholicke Questions to the Protestants. I. H. S. 12mo. 48 leaves.

This is a remarkable little work by some zealous reconverted Catholic, printed abroad, and sent secretly into this country for circulation shortly after the execution of Campion, and contrary to the existing law. The date is not on the title-page nor at the conclusion; but on page 23 we read, "This is the year of Christ, a thousand five hundred eighty, and three: Luther began to preach within these fifty yeares." It has no preface, nor any introductory matter beyond the following heading: "A Letter sent to his Sisters, married to Protestants, and themselves trained up in hæresie; where he sheweth, and proveth, the Catholike Church to be the true Church." Some later copies have G. Mar, for G. M., on the title-page, and he avows that he had been a Protestant, who, having seen the error of his way, had become a convert to "the one only true Church." The "Letter" is plain prose, and it is filled with a repetition of most of the old arguments in favor of popery, upon which we need not dwell; but the last ten pages are in eight-syllable couplets, on the same theme,

but treated with greater vivacity. These are the "Catholicke Questions" of the title-page, and they begin : —

"I pray thee, Protestant, beare with mee,
to aske thee questions two or three,
And if an answer thou canst make,
more of thy counsaile I will take."

However, he never gives the Protestant an opportunity of answering, but has all the argument in his own way, and words. He enumerates the sects and divisions of the Protestants, and then triumphs in what he calls the unity of the Romish Church and in its Mass : —

"So saith the Prophet Malachie,
there shall be offered, farre and nie,
A cleane Oblation and Sacrifice,
from the place the Sunne doth rise
To the going downe of the same:
and what is that, I pray thee name?
If it be not the holy Masse
ile be a Protestant as I was."

Afterwards he observes : —

"And one thing doth make me muse;
that no Priest you did refuse,
Ordered by the Church of Rome,
but he was accepted soone;
If hee would say your new Service
he should have a benefice,
Without any further order,
and accounted for the better.
How may shee make a lawfull Priest
if shee be not the Church of Christ?
Answer this, if that you can,
and I will be a Protestan."

The rhymes here, and elsewhere, are a little licentious, but the author writes like a practised versifier. We have never heard of any other copy of the first edition of this production, but it was reprinted as late as 1619, and at Rouen, with an appendix of "the names of the Popes, and other Professors of the Catholic Faith."

LOVE'S COMPLAINTS. — Of Loves Complaints. With The Legend of Orpheus and Euridice. *Bella canam quando scripta puella mea est.* — At London. Printed by J. R. for Humfrey Lownes, and are to bee solde at the West doore of Paules. 1597. 12mo.

Only a single copy of this production is known, — the one we have used. It must have passed very hastily through Ritson's hands, as he attributes it without hesitation to Henry Lock, or Lok, on the score of the initials subscribed to the dedication, (see *ante*, p. 264,) not perceiving that the dedicator was Humfrey Lownes, the publisher, and that H. L. belong in fact to him. Besides, Ritson only gives the last part of the title, without any mention of "Love's Complaints." (Bibl. Poet. p. 270.)

Lownes, in the preliminary epistle, tells his "worthy loving Friend Ma. Anthonie Gibson, Groome in ordinary of the Queenes Majesties most honorable Chamber," that the poems were written "by an exquisite architect, that, when he pleaseth, can forme models of better eternitie," — so that he was living at the time, putting an end to Fillingham's conjecture (for the little book was once his, as his autograph testifies) that the author of it was Christopher Marlowe.

Anthony Gibson was himself an author and poet; and in 1599 John Wolfe printed and published a translation from the French by him, called "A Womans Woorth defended against all the Men in the World." He dedicated it to the Countess of Southampton, and prefixes four sonnets to her, to Lady Anne Russell, Lady Margaret Ratcliffe, and Miss Fitten, three of Elizabeth's Maids of Honor. It also contains a number of poetical translations.

The author of "Love's Complaints," in his own person, but anonymously, addresses "the Gentlemen Readers," calls his work "this infant of my Muse," and promises more, if what he then offered were duly accepted; adding, — "If the humillitie of my verse dialyke, this somewhat satisfies — that the subject was but meane, still living obscurely, untill, stir'd up by his Wives death, he wonne fame unwilling, and gaine by his losse. If any thing

else displease, my Muse shall aske pardon for her tender yeares, who, if she had spent but halfe a lustrum in learning every one of her sisters names, she had not yet come to Calliope." This sentence does not at all enable us to clear up the mystery of authorship. The whole production is thus addressed : —

"TO THE FAIREST JULIA.

"Receive, sweet Maide, the accents of my woe,
The dolefull tunes from out my martred hart;
And when I die say but — he lov'd me so —
And that will some-what ease my raging smart.
Say (sweet) that these were once thy Lovers lines,
Who, with thy love consumed, daily pines.

"Then shall I think not all my labour lost,
Though thou art lost, the scope of all my paine,
And of thy little will I dying boast,
Seeing thy all I cannot dying gaine:
Thy all is my all, which since thou dost denie,
My all decays, and I forsaken die."

This is a very favorable introduction to "Love's Complaints," which then begin, each page containing two such stanzas as the above, sometimes running on to the next page, and at other times finished upon one page. The following is hardly a sufficient specimen, for there is a great deal of beauty, of its kind, in most of the separate pieces, but it is a fair specimen : —

"Admiring her faire form and lovely face,
Her sweetest beutie, and her comely feature,
Adorned with a well-beseeming grace,
Wonder unto her sexe, a rarest creature,
I thought wherto I might her worth compare,
Which like her might be bright, and like her faire.

"Then, to the Planets I did liken her,
For both do shine, and both are passing bright,
And both the royall seates of God doe beare
(For Cupid is a God, though wanting sight)
Onely the Spheres doe turne and change their way;
But th' hardnes of her hart doth ever stay."

The last of these separate love-poems affords a note upon the

excellent emendation in "Alls well that ends well," Act IV. sc. 2, where Bertram tells Diana:—

"You should be such a one
As you are now, for you are cold and stone."

"Stone" has always been misprinted *sterne*; and here the author of "Love's Complaints" compares his mistress in the same way:—

"But now my voyce is hoarse with playning still,
For what to plaine to *stone* will not be hoarse?"

There is a clear misprint near the commencement of "The Legend of Orpheus and Euridice," which follows immediately after the love-verses. It occurs in this stanza:—

"Such was the faire that lay within his breast,
The nectar of his dayes, pure well of life,
Like to Elysium, fields of happy rest,
Even like to those were these pure fields of his:
Mirrour of beauty, quaintest work of Nature,
And heavens image in an earthly creature."

Here, in the second line, we may be sure, if only from the rhyme, that "life" ought to be *bliss*. In a despairing speech by Orpheus, after he has lost Eurydice, we are reminded of Shakespeare's Seven Ages:—

"Unhappy man! the subject of misfortune;
Borne, and therefore borne to miserie,
Whose very birth doth comming woe importune,
Whose life a sad continuall Tragedie;
Himselfe the Actor in the world, the Stage,
While as the Acts are measurd by his age."

There is a fine description afterwards, in a single line, of the icy mountains of Thrace, to which Orpheus flies:—

"He to the isle hills of Thrace doth goe,
Whose stately tops the worlds spectators are."

It reminds us of the description in Shirley's play, "The Brothers," of a deep valley surrounded by overpeering rocks, which the poet says look down, "like the spectators of some tragedy." The subsequent stanza on music is happy:—

"Harmonious consent—musick all divine;
A moving tongue whose rhetorick doth delight;

Hart-drawing mirth, the soules celestiall wine,
Which drowns the senses with his pleasing might;
The spheres sweet motion, heavens second frame,
To which it still is like, from whence it came!"

The satire upon the female sex put into the mouth of Orpheus is a little out of place, but the author wished to give his Julia (whom he there actually addresses) a hint or two upon cruelty and tyranny. We must despair of ever arriving at a knowledge of this poet, whose name is lost, while those of so many less deserving, and undeserving, writers have been preserved.

LOWIN, JOHN. — Conclusions upon Dances, both of this Age, and of the olde. Newly composed and set forth by an Out-landish Doctor. — London, Printed for John Orphinstrange, and are to be solde at his shop neere Holborne Bridge 1607. 4to. 13 *leaves*.

This tract is of little value in itself, for in fact it supplies no information regarding the dances "of this age," and very little about the dances of any former time.

The authorship is the point of interest it possesses, for it was written, or compiled, by John Lowin, the celebrated actor. The dedication, "To the right Honorable Lord, my Lord Dennie," (which, however, contains no particulars,) is subscribed "I. L. Roscio," and a manuscript note on the title-page still further tends to fix it upon him. It is in these terms:—"By Jhon Lowin, witnesseth Tho. D. 1610." The witness may have been, and probably was, Thomas Dekker, the dramatist, in whose plays Lowin had, doubtless, often acted. We may pretty safely conclude that Lowin produced the tract in order to remove some temporary pressure in 1607, although he very soon afterwards became a considerable sharer among the King's Players, most likely by means of money which he procured with his wife, Joan Hall, a widow, whom he married in the latter end of that year. (See *Mem. of Shakspeare's Actors*, pr. by the Shaks. Soc. p. 171.)

The dedication is succeeded by an address from "the Printer to

the Reader," dwelling upon the pious tendency of the treatise; which we may reasonably imagine was not much in Lowin's way, but a style adopted by him for the sake of obtaining a greater sale among the Puritans, the enemies of theatrical performances and of dances of every description. Lowin himself, though a large man, (B. and F., "Wild Goose Chase," Act IV. sc. 2.) was a good stage-dancer.

The whole is a very disappointing production, and even those divisions of it which seem to promise most perform the least. For instance, the portion headed "Of the ordinarie Dances used everie where in these dayes" only consists of such general assertions as that these dances "seeme unto our judgement to be partly vaine, and partly prophane," but we are not told in what respects they were either the one or the other. The character of the pamphlet may be seen in the concluding paragraph, which runs thus: —

"Mee thinketh it were enough to make us leave and forsake the usage of such Dances, as are onely effected for the pleasure of our eyes, to observe and consider with studious diligence one thing in the 14 chap. of the Apostle S. Matthew, how that through the meanes and occasion of a Dance S. John Baptist was put to death; which was a most excellent Prophet, and a most faythfull forerunner of our Saviour Jesus Christ. To whom with the Father, and the Spirit be all magnificence and glorie perpetually. Amen."

It is very clear that Lowin was well aware of the class of readers he was addressing, and to which he was adapting the matter of his tract. What we will now mention puts an end to all doubt as to the date and place of Lowin's death, which Malone fixed in 1659, at St. Marten's in the Fields, when it really took place in 1653, as appears by the Register of St. Clement Danes, which we quote: "24th Aug. 1653, John Lowin, *the player*, buried."

LUPTON, THOMAS. — A Dreame of the Devil and Dives,
most terrible and fearefull to the servaunts of Satan, but

right comfortable and acceptable to the chyldren of God &c.—Imprinted at London by John Charlewood for Henrie Car. B. L. 8vo. 60 leaves.

No previous bibliographer has seen this edition of a very singular tract, and the only copy we ever heard of is in the library at Lambeth.¹ It was entered at Stationers' Hall on 6th May, 1583, with the proviso that, before it was printed, Carre "should obtain allowance from the Bishop of London." (Ext. from Stat. Reg. II. 179.) Herbert (III. 1337) speaks of an impression of 1588, and of the dedication to the Earl of Bedford in 1586, but the same dedication, in the exemplar at Lambeth, is prefixed in 1584. It gives no personal information, and there is no great novelty of any kind in the Dialogue between Theophilus and Eumenides, during which the latter relates his dream, the subject being very easily conjectured from the title. It is chiefly of a moral and religious turn, and is entirely in prose, with one passage in it so singular, and of so striking a political character, that we extract it:—

"Then, said Dives, wo woorth these rackte rentes, and unreasonable fines that shall purchase such a kingdome! I would to God I might chaunge my estate of that kingdome with the most vilest and basest cottage on the earth. When they come hyther they will crie out and say, Wo woorth the time that ever we rackt our tenants, or tooke such fines to impoverishe them! wo woorth the tyme that ever wee were so greedie of money, and wo woorth the tyme that ever we consumed the same in gluttonous and excessive fare, in proude and sumptuous apparell, in playing of Dice, Cardes, or other games, and other worldly vanities! Wo woorth the tyme that we made our Sonnes ritch by making Tenaunts poore! But cursed be the time that we have made our Sonnes Lordes and Gentlemen on the earth with the everlasting damnation of our owne bodies and soules in Hell! That proverbe may be truelie verified in us, which is *Happie is that childe whose Father goeth to the Devill*. This will be theyr song when they come hither, but then they shall be without remedy—as I am."

¹ Lowndes, p. 1414, gives 1589 and 1615 as the dates of existing impressions, but we have seen neither of them. The copy we have used must have come out in 1584. It was entered at Stationers' Hall on 6th May, 1583, "alwaies provided that before he print he shall get the bishop of London his allowance to it." The work was therefore then in MS.

We can hardly be surprised, if the licensers of that day read the preceding, that some difficulty should be experienced in obtaining allowance for the book. As this copy is, we believe, quite unique, we subjoin the very particular colophon: — "Imprinted at London by I. C. for Henry Car dwelling in the Olde Chaunge, at the signe of the Cat and the fidle, and are to be solde at his shop in Paules Churchyard at the signe of the Blazing starre."

Lupton, among other productions, all of a strong anti-papistical and puritanical character, was the author of one of the most remarkable dramatic pieces in our language, called "All for Money," printed in 1578, and mainly directed against avarice. It consists of no fewer than two-and-thirty personages, including Money, Pleasure, Sin (the Vice of the performance), Damnation, the Devil, Gregory Graceless, Mother Croote, William-with-the-two-Wives, Nichol-never-out-of-the-Law, &c., &c. It possesses much point and severe satire, and a review of it will be found in "Hist. Engl. Dram. Poetry," Vol. II. p. 347. We do not trace Lupton at either University.

LYDGATE, JOHN. — Here begynneth the testamēt of Johñ Lydgate monke of Berry: which he made hymselfe, by his lyfe dayes. B. L. 4to. 14 *leaves*.

The only other known copy of this remarkable autobiographical tract, besides that in the Bridgewater Library, seems to be in the public library at Cambridge. Lydgate was, we think, the first English author who wrote his own memoirs.

Under the title of the work is a woodcut of an old monk writing at a desk, with books about him, as well as in an aumbry, or closet, in front. It was perhaps intended for a likeness of Lydgate, or that buyers of the book should so consider it.

At the back of the title-page is another woodcut of Christ sitting under the Cross, which is repeated at the end; the last page is occupied by Pynson's large device, and not the smaller device, numbered V. by Dr. Dibdin, who had professedly never seen the work, giving merely Ritson's note regarding it. The poem, which

is in seven and eight-line stanzas, begins on sign. a. ii., in the following manner : —

“ The yeres passed, of my tender youthe
Of my freshe age, feared the grenenesse
Lust apalled, the xperyence is couthe
The vnweldy ioyntes, starked with rudenesse,
The cloudy syght, mysted with darkenesse
Without redresse: recure, or amendes
To me of dethe, haue brought in the kalendes.”

Remembrance, who is personified, visits Lydgate, and, after applauding the Spring for its beauty, the author falls to prayer, purposing his “wretched lyfe tamenden,” and afterwards gives an account of his youth. Among other things he says : —

“ My lust was alway to skorne folke, and iape,
Shrewed tournes euer among to vse,
To scoffe and mowe lyke a wanton ape:
Whan I dyd euyl other I dyd acuse.
My wyttes fyve in wast I dyd abuse,
Redyer cherystones for to tell,
Than to go to churche, or here the sacryng bell.

“ Lothe to ryse, lother to bedde at eue;
With vnwasse handes redy to dynere:
My Pater noster, my Crede, or my beleue
Cast at the cocke: lo, this was my manere.
Waued with eche wynde, as doth a rede spere;
Snobbed of my frendes such tatches tamende,
Made deffe eare, lyst nat to them attende.”

Again, just afterwards : —

“ My port, my pase, my fote alway vnstable,
My loke, myne eyen vn sure and vacabounde
In all my werkes sodenly chaungeable:
To all good thewys contrary I was founde.
Nowe ouersad, nowe mournyng, nowe iocounde,
Wylfull, recheles, madde; startyng as an hare
To folowe my lust, for nothyng wolde I spare.

“ Entryng this tyme into relygion,
Unto the ploughe I put forthe my hande
A yere complete; made my professyon,
Consyderyng lytell charge of thylike bande.

Of perfectyon full good example I founde;
 The techyng good, in me was all the lacke:
 With Lothes wyfe I loked oft a backe."

In the last line but two, the rhyme shows that "founde" ought to be *fande*. Thus Lydgate proceeds through twenty-one stanzas, ending with a pious exhortation in the person of the Saviour. The following is the last stanza, in the same spirit as eighteen others which precede it: —

"Tary no lengar, towarde thy herytage
 Haste on thy way, and be of right good chere;
 Go eche day onwarde on thy pylgremage;
 Thyneke howe short tyme thou shalt abyde here.
 Thy place is bylded aboute the sterres clere;
 None erthly palaes wrought in so statly wyse.
 Come on, my frende, my brother moost entere,
 For the I offred my blode in sacrifice.

"Thus endeth the testament of John Lydgate monke of Bery, on whose soule Jesu have mercy.

"Et sic est finis, sit laus et gloria trinis."

The colophon is as follows: —

"Emprinted at Lōdon in fletestrete by Richard Pynson: printer vnto the kynges noble grace. With priuylege of our souerayne lorde the kyng."

LYDGATE, JOHN. — The prouerbes of Lydgate. [Colophon.] Here endeth the prouerbes of Lydgate, vpon the fall of prynces. — Imprinted at London in Flete strete at the sygne of the Sonne by me Wynkyn de Worde. B. L. 4to. 12 leaves.

This is an edition unknown to bibliographers. Dr. Dibdin mentions one impression by Wynkyn de Worde without date, from which this is essentially different. The colophon is on the reverse of C iijj. The title is in a scroll, with three figures under it, one of them the same as on the title-page of Mychel's "Churle and the byrde," and the two others often used; but there is no person at the back of the title sitting at a reading-desk, as in the Cambridge

copy of which Dr. Dibdin speaks, for the poem begins on that page as follows:—

“Go kysse ye steppes of them y^t were fortherȝg
 Laureate poetes, whiche had soueraynte
 Of eloquence to supporte thy makynge,
 And pray all tho, y^t shall this processe se
 In thyn excuse, that they lyste to be
 Fauourable to lacke or to comende.
 Gete thy grounde vpon humylyte
 Unto theyr grace that thou mayste vp ascende.”

The stanza will be found to vary in several particulars from that quoted by Dr. Dibdin, and the same remark will apply to the stanza which concludes the text, which he also extracts (*Typ. Ant.* II. 360). This edition is printed upon only twelve leaves, while that which Dr. Dibdin describes occupies fourteen. What may be termed the Prologue furnishes two more stanzas of the same form as that above inserted, when the author changes to the seven-line ballad measure; then, with the words *Paupertas conqueritur super fortunam*, commences a dialogue between Paupertas and Fortuna, which is nearly the same as that which in Chaucer's Works (edit. Kingston, 1561, and in both Speght's editions, 1598 and 1602) is called “Balade of the village without paintyng.” It is succeeded by *Ecce bonum consilium galfridi chauceri contra fortunam*, also printed in different editions of Chaucer. Next comes “a commendacyon of pacyence,” and a narrative of the death of Cicero, with some sage advice for conduct in life, which is followed by “Lenvoy,” occupying twenty-seven eight-line stanzas, and opening thus:—

“Towarde the ende of frosty Januarye,
 Whan watry phebus had his purpose take
 For a season to sojourne in aquarye,
 And Caprycorne hadde vtterly forsake,
 Towarde aurora amorowe as I gan wake,
 A feldfare full erly toke her flyght
 Tofore my studye, sange with her fethers blake:
 Loke in thy myrrour & deme none other wyght.”

Respecting the above stanza, see Sir F. Madden's “Syr Gawayne,” 4to, 1839, Introd. p. lxxv. Another stanza runs as follows:—

"No man is clere without some trespase,
 Blessed is he that neuer dyde offence;
 One man is meke, another dothe menace,
 Some man is fyers, some man hathe pacyence;
 One is rebell, another dothe reuerence;
 Some man coorbed, some man gothe vpryght:
 Let eche man serche his owne consyence.
 Loke in thy myrrour, and deme none other wyght."

This last line, with slight variations, is the burden of every stanza. In the beginning of what relates to the death of Cicero, Lydgate refers to the narrative "Bochas" had given respecting the assassination of Julius Cæsar.

LYDGATE, JOHN. — The Life And Death Of Hector, one and the first of the most puissant, valiant, and renowned Monarches of the world, called the Nyne worthies. &c. Written by John Lidgate, Monke of Berry, and by him dedicated to &c. Henry the Fift, King of England. — At London Printed by Thomas Purfoot. Anno Dom. 1614. fol. 164 *leaves*.

The title-page is a wood engraving, with emblems of the four quarters of the globe, Wisdom and Science supporting the sides, and at the bottom an old man writing in his study.

This is a mere republication of Lydgate's versified "Hystory, Sege and Dystruceyon of Troy," first printed by Richard Pynson in 1513, and subsequently by Thomas Marsh in 1555. It begins with the dedication to Henry V.; "Lenvoy;" "The Translator to his Booke;" and "The Preface to the Reader." The body of the poem is divided into five Books. At the end Lydgate quotes Guido de Columna as his author, who had derived his materials from Dares Phrygius and Dictys Cretensis. The success of T. Heywood's "*Troja Britannica*, or Great Britaine's Troy," fol. 1609, most likely led to the above reprint by Purfoot of Lydgate's earlier poem on the same subject. Heywood, however, resorted to better authorities.

LXLY, JOHN. — Pappe with an hatchet. Alias, a figge for my God sonne. Or Cracke me this nut. Or a Countre cuffe, that is, a sound boxe of the eare for the idiot Martin to hold his peace, seeing the patch will take no warning. Written by one that dares call a dog, a dog, and made to prevent Martin's dog daies. — Imprinted by John Anoke, and John Astile for the Baylive of Withernam, *cum privilegio perennitatis*, and are to bee sold at the signe of the crab tree cudgell in thwack-coate lane. A sentence. Martin hangs fit for my mowing. n. d. B. L. 4to. 19 leaves.

It is certain that this tract (which is one of the earliest of the pamphlets issued during the Martin Mar-prelate controversy) was published in or before 1590, as it is mentioned in "The first parte of Pasquil's Apologie," printed in that year. It also preceded Nash's "Almond for a Parrot," where he calls it "an extemporal endeavour." The author was John Lyly, the dramatic poet. It is written with a degree of humor and spirit very inconsistent with the affected vein displayed by Lyly in his earlier productions, the first of which, "Euphues: the Anatomy of Wit," (see the next article,) came out in 1580, but without date.

T. Nash tells us, in his "Strange Newes," 1592, that Lyly was a small man: "he is but a little fellow, but he hath one of the best wits in England." Gabriel Harvey was Lyly's bitter enemy, and never mentions him and his "Pap with an Hatchet" without some term of abuse. From Harvey, however, we learn that Lyly was married, and we extract the following entries regarding his family from the Registers of St. Bartholomew the Less, in which parish, it seems, he resided: —

"10 Sept. 1596, John, the sonne of John Lillye, gent. was baptised."

(This son died, and was buried 22d August, 1597, not at St. Bartholomew's, but at St. Botolph, Bishopsgate.)

"8 July 1600. John, sonne of John Lillye, gent. was baptised.

"21 May 1603. Frances, daughter of John Lylye, gent. was baptised."

Where and when Lyly had been married we have no informa-

tion, but the following, for the first time, ascertains the date of his death. It is from the same Register : —

“30 Nov. 1606. John Lyllie, gent. was buried.”

Anthony Wood (*Ath. Oxon.* edit. Bliss, I. 676) brings Lyly's history no lower than 1597; and Messrs. Cooper (*Ath. Cantab.* II. 326) say, “It is supposed that his death occurred in or soon after 1601.” He was of both Universities, and began his career at Oxford, as a student of Magdalen College, in 1569. His earliest dramatic work, “Alexander and Campaspe,” was printed in 1584; he was then at Cambridge, and owed 20s. 10d. for batels.

LYLY, JOHN.—*Euphues the Anatomie of Wit.* Very pleasant for all Gentlemen to read, and most necessarie to remember &c. By John Lyllie Master of Art. Corrected and augmented.—London, Printed by J. H. 1631. B. L. 4to. 200 *leaves*.

This is at least the tenth edition of a once extraordinarily popular work, which introduced a new and vicious style of writing into our language, called Euphuism, happily described by Drayton in two lines in his Epistle to Henry Reynolds : —

“Talking of stones, stars, plants, of fishes, flies,
Playing with words and idle similies.”

The present is merely a reprint of the first edition, which, though undated, must have come out in 1580 under the subsequent title : “*Euphues. The Anatomy of Wit. Verie pleasaunt for all Gentlemen to read, and most necessarie to remember. Wherein are contained the delights that Wit followeth in his Youth by the pleasantnesse of Love, and the happinesse that he reapeth in age by the perfectnesse of Wisedome.*” The copy before us of 1631 includes the original dedication to Lord de la Warre, and the addresses “to the Gentlemen Readers,” and “to my very good friends the Gentlemen Scholars of Oxford.” The volume includes the second part of the work, under the title of

"Euphues and his England," which originally came out in 1581; (see the next article.) The signatures, in 1631, are continued from the one part to the other.

LYLY, JOHN. — Euphues and his England. Containing his voyage and adventures, mixed with sundrie pretie discourses of honest Love, the discription of the Countrey, the Court, and the manners of that Isle. Delightful to be read, and nothing hurtfull to be regarded &c. By John Lyly, Maister of Arte. Commend it, or amend it. — Imprinted at London for Gabriel Cawood &c. 1581. B. L. 4to. 140 leaves.

This is the first edition of the second part of "Euphues, the Anatomy of Wit." It is dedicated at some length to the Earl of Oxford, followed by an address "To the Ladies and Gentlewomen of England," and another "To the Gentlemen Readers." Hence we learn that Lyly, having published his "Euphues, the Anatomy of Wit," before his friends were aware of what he was about, had rather reluctantly and tardily brought out this second part of the same work. Nothing can well be more untrue than the attractive assertion on the title-page, that it contains a description of the manners of England at that period. It is entirely prose, excepting some Latin hexameters and pentameters entitled *Jovis Elizabeth*, extravagantly complimentary to the Queen.

Anthony Wood (*Ath. Oxon.* edit. Bliss, I. 676), referring to Lyly's dramatic productions, says that in 1632 six of them were reprinted at London, "by the care of Hen. Blount, Esq. afterwards a Knight," an error corrected by Dr. Bliss, but into which Sir E. Brydges fell when he published his edition of "Phillips's *Theatrum Poetarum*" in 1800, p. 201. The "Six Court Comedies," as they are called, by Lyly, were printed by William Stansby for *Edward Blunt*, who was a bookseller, and was never knighted. He was probably the same who, as early as 1600, had published a translation from the Italian under the title of "The Hospital of Incurable Fools," dedicated by him to his "capricious

neighbour John Hodgson, alias John Hatter, or, (as some will), John of Pauls Churchyard."

By Lansdowne MS. XXXVI., Art. 76, an original letter from Lyly to Lord Burghley, dated July, 1582, we learn that he had been in his Lordship's service, and we may infer that he was then in disgrace on some suspicion arising out of incorrectness in his accounts. In it he says: — "It hath pleased my Lord, upon what colour I cannot tell, certaine I am, upon no cause, to be displeased with me, the grief wherof is more then the losse can be. But seeing I am to live in the world, I must also be judged by the world, for that an honest servaunt must be such as Cæsar wold have his wife, not only free from synne but from suspicion. And for that I wish nothing more then to commit all my waies to your wisdome, and the devises of others to your judgement, I heere yeld both my selfe and my soule, the one to be tried by your honnor, the other by the justice of God; and I doubt not, but my dealings being sifted, the world shall find white meale, wher others thought to shew cours branne. It may be, manie things wilbe objected, but that anything can be proved I doubt. I know your L. will soone smell devises from simplicity, trueth from trecherie, factions from just service. And God is my witnes, before whome I speake, and before whome for my speach I shall aunswer, that all my thoughts concerning my L. have byne ever reverent and almost relligious. How I have dealt God knoweth, and my Lady can conjecture, so faithfullye as I am unspotted for dishonestie as a suckling from theft. This conscience of myne maketh me presume to stand to all trialls, ether of accomptes or counsell: in the one I never used falshood, nor in the other dissembling."

The above is entirely autograph; and although it has before been mentioned, it has never been printed that we recollect. The upshot of it seems to be that Lyly, being in some office of trust in Lord Burghley's household, had been falsely accused of malversation. His appeal reads like innocence. His undated petitions to the Queen (in whose service he had been for thirteen years) for some higher employment, are printed in Dodsley's *Old Plays*, II. 87, edit. 1825.

LYNDSAY, SIR DAVID. — The complaynte and testament of a Popiniay Which lyeth sore wounded and maye not dye, tyll every man hathe herd what he sayth: Wherefore gentyll readers haste you y^t he were oute of his payne. B. L. 4to. 23 *leaves*.

Besides that at Bridgewater House, only one other copy of this edition of Sir David Lyndsay's poem is known, and that is deposited in the King's Library. At the conclusion we read as follows: "Here endes the complaynt, & testament of the kynge of Scottes Papinpo, compyled by David Lyndesay of the mount, and finysshed the xiiij. day of Decembre, in the yere of our lord. 1530. Imprynted at London in Fletestrete, at the sygne of the Sonne, by Johñ Byddell. The yere of our lorde M. D. xxxviiij. *Cum privilegio*." It is bound up, in the King's Library, with a copy of the same production, and of others, printed in Paris, "at the command and expenses of maister Samuel Jascuy," 4to, 1558. There was also an edition printed by Scott in Aberdeen, but the differences between the three impressions are little more than typographical. Byddell seems to have rendered it more palatable to English ears by rejecting some of the pure Scotticisms in respect of orthography. The production itself is well known from Chalmers' edition of the Works of Sir David Lyndsay, 3 vols. 8vo, 1806.

LYSIMACHUS AND VARRONA. — The most excellent Historie of Lysimachus and Varrona, daughter to Syllanus, Duke of Hypata, in Thessalia. Wherin are contained the effects of Fortune, the Wonders of affection, and the conquests of incertaine Time. By J. H. R. &c. — London Printed by Thomas Creede. 1604. B. L. 4to. 51 *leaves*.

No other copy of this novel or romance is known. It is written in obvious imitation of productions of a similar kind by Robert Greene, but it wants his various fancy and general elegance of expression. Of the letters J. H. R. on the title-page and at the

close of an address "to the Gentlemen Readers," only the two first are to be taken as those of the author, for he subscribes the dedication to the Earl of Southampton J. H., and the R. is to be understood as the initial of some addition not easily explained. It is very possible that J. H. means John Hynd, who two years afterwards published, with his name at length, another work of the same class under the title of "*Eliosto Libidinoso*," (see *ante*, p. 152.)

The story is introduced by complimentary verses signed Ro. Bacchus, and Tho. Talkinghame, the latter asserting that I. H. had —

"leapt beyond old Ovids straine
In taunting Lovers for their fruitlesse paine,"

which in fact gives the general moral of the narration. It includes several pieces of poetry, apparently original, whereas Hind in his "*Eliosto Libidinoso*," besides inserting lines of his own, makes free with the productions of Greene and Breton. The following sonnet by Lysimachus is one of the best specimens, and shows that J. H. did not concur in the later opinions of Daniel and Drayton, that double rhymes were to be avoided. Both those poets in correcting their works, as they went again through the press, often substituted single rhymes : —

"Should I accuse mine eies that boldly gazed
On that faire object, not to be obtained,
Or blame the worth in Europ's wonder blazed,
That them to looke, and me to love, constrained?
Eyes for excuse alleadge prevailing reason;
Heart in extreames on fancies wrong exclaimed:
Hopes Sunshine, clowded like obscurest season,
Yeelds to dispaire, at my misfortunes ayemed.
Nature, too lavish, outward graces planted;
Vertue, too friendly, inward bounties sowed;
Yet those faire eyes of courteous lookes are scanted,
And Angels.hue on tygers thoughts bestowed.
Tush! love, with griefes which did oppresse me sore,
Is cause that I my deathlike life deplore."

The style of the prose may be judged from the opening of the work : —

"In Thessalia, when Nature hath made the soyle proude with the beautie of Floras riches, as though she meant to wrap Tellus in the glorie

of her vestments, there dwelled a *Magnifico*, a man of most honorable parentage, whome Fortune had graced with many favours, and Nature honoured with sundrie exquisite qualities, so beawtified with the excellencie of both, as it was a question whether Fortune or Nature were more prodigall in desciphering the riches of their bounties. This Knight, thus enricht with vertue and honour, surnamed *Syllanus*, had to joy him in his age a daughter of great beawtie, so exquisite in her exteriour feature, as no blemish might eclipse that which Nature had bestowed in her lineaments. This Damsell, whose name was Varrona, dayly used to traverse the plaines wherein her father's sheepe were kept, partly to prevent inconveniences which through idlenesse might have annoyed her health, and partly to ply the care of her fathers folds: (for she knew that the eyes of the maister feedes the cattell) which with such diligence was performed, as that she seemed with labour to enter armes against want, and with her hands thrift to preoccupate her hearts grieffe."

The volume, in fact, contains two novels; that of Lysimachus and Varrona concludes on sign. K 4, and then commences "The Historie of Valentine and the two Beggars," which fills the last twelve leaves. Into this novel is introduced a poem of peculiar construction, of which that construction is, however, the only merit. It consists of six stanzas, where the same four rhymes are always repeated, excepting in the third stanza, where the four rhymes are near the beginning of each line. Spenser has a specimen of a somewhat similar kind in his Shepherd's Calendar for August, which he imitated from the Italian. J. H. may have imitated Spenser, but, if so, he has not done it well.

MAIDEN'S CROSS ROW.—Here is a necessarye Treatyse for all maner persons to reade, and hath to name, the Maydens Crosse rewe. n. d. B. L. 4to. 4 leaves.

This unique tract, in the Bridgewater Library, consists of thirty seven-line stanzas. It was unknown to Herbert; and it is probable that Dr. Dibdin never saw it, certainly never read it, although he gives some account of it (*Typ. Ant.* III. 208), or he would not have assigned it to Lydgate. The first stanza shows that it was by somebody who called Lydgate his "master":—

"Janus Byfrons, amyddes January,
With his frosty berde, and thycke loches rore,

Began the colde calendras of February
 Right than I thought, how lōge me before
 My mayster Lydgate dyd applye hym sore
 Fables to fayne unto moralyte,
 To shewe the evyll theyr iniquyte."

Wyer was no doubt, as Dr. Dibdin states, the printer of it; but the conclusion is not, as he gives it, merely "Robert Wyer," but *Finis qd Robert wyer*, which seems to establish that Wyer was the author of it, and, like some others, he might call Lydgate his "master." Had he been only the printer of the poem, he would not have added the *qd* or *quoth*, which was then and afterwards the usual mark of authorship. The writer thus proceeds in the second stanza:—

"All this consyderyd to my bedde I went,
 Fallynge a slepe than full ryght shortly,
 And in this slumbre, methought, incontynent
 By an olyue tre I was full sodaynely;
 Where sat a Mayde complaynyng rufully,
 Beatynge her handes, and under bowes dyd shrowde,
 In the maner folowyng bewaylyng all allowde."

She laments the loss of a "good frende," and that she had spent her "flowrynge age in vanyte," and then continues:—

"I toke no hede unto dame reason,
 Whiche these prouerbes folowyng dyd me tell,
 Upon all the letters to have conclusyon:
 So was I ruled by thre enemyes so fell,
 As the worlde, the flesshe, and the fende of hell;
 But, as I may, I wyll them specify
 Eche after other, as I harde them truely."

She follows through twenty-two letters of the alphabet, or "cross-row," (omitting J, and U, or V,) lamenting her sins, and giving moral and religious advice, each line of each stanza beginning with a word that commences with one of the letters. What succeeds is a specimen:—

"Knowe fyrst God and thy selfe, secondly
 Knowe well thy prynce by dewe obedyence:
 Knowe thy neyghboure well and certaynely,
 Knowe well connyng by dewe experyence:
 Knowe well in whom thou mayst haue confydence;

Knowe well the pore, and not hym forsake:
Knowe hym well that thou of counsaile make."

The "Maiden" was in a strait when she came to the letter X, and was obliged to give a Latin stanza, the first word of each line being the abbreviation for Christi, viz. Xpi: —

"Xpi time semper potentiam,
Xpi vide ac quinque vulvera," &c.

She adds three stanzas as a sort of termination; and the author, who has the supposed vision, thus winds up the work: —

"The cocke crowed I dyd awake,
Greatly musyng upon my vysyon,
And unto me I brefly began to take
Penne and ynke for to wryte that season
All that I had harde withoutt abusyon;
Prayenge you all, that it doth here or se,
To Pardon me of your benygnyte.
"Finis qd Robert wyer."

Herbert complains that the productions of Wyer's press are so "vilely printed that they are fit only for the ballad stalls." Such doubtless was the destination of "The Maydens Crosse rewe."

MALT-WORMS. — A Guide for Malt-Worms. The Second Part. Being a Description of the Manners and Customs of the most Eminent Publick Houses in and about the Cities of London and Westminster. With a Hint on the Props (or principal Customers) of each House. In a Method so plain that any Thirsty Person (of the meanest Capacity) may easily find the nearest Way from one House to another. Done by several Hands. Illustrated with proper Cuts. — Sold by T. Bickerton in Paternoster-Row. Price 6*d*. Where the First Part may be had at the same Price. n. d. 8vo. 24 leaves.

Curious and amusing woodcuts of all the signs of public-houses celebrated in the work accompany it, a page being devoted to

each, with descriptive, satirical, and humorous verses under every sign, together with explanatory and other notes.

An "Advertisement" is placed at the back of the title-page, which consists of remarks and additions such as this :—

"George Clements is desired to take notice that we received his Letter, and detached two of our Malt-inquiring Topers to the Royal Head at the Three Cranes; but as our Messengers met with saucy language from the Hostess, we pass by that House and the old Officer that's parted from his Wife, as not worthy a Page in our book."

The author (or authors) then proceeds to the signs, and commences with the White Lion in Brick Lane, under which are thirty lines giving an account of the house, the landlord, and the frequenters of it. Here we meet with an expression which was then going out of use :—

"The Props that are this Houses chief support
Is Hol——s, who justly now sits *a la Mort*."

Of the King's Head (Charles I.) on the next page we are told,

"Englands bless'd Martyr's Head next claims our call,
A House that rises by that Monarch's Fall."

The next sign we arrive at is the singular one of Thomas De-loney's "Jack of Newbury," here called John Winchurch, instead of Winchcomb. We are informed that the house itself was built in the reign of Henry VIII. :—

"Built in the last of Englands Henry's days,
Here trade increases in this pyles decays;"

and that Winchurch, or Winchcomb, then

"Possess'd two hundred Looms in one abode
And had five hundred servants at his nod."

One of the most curious signs is that of "The Flying Horse," on the back of which a man sits, and with a sword strikes a quintain : if he hit the ring, all is well, but if he miss it, he is violently struck by a bag of sand. Here also we have the Tudor Rose, in Bridewell Alley, Southwark, probably the very same that existed in the time of Henslowe and Shakspeare, and which gave name to the Rose Theatre. The Guy of Warwick, in Milk Street, is illustrated by a woodcut of the hero with a boar's head on his

spear, and the dun Cow at his feet. On page 28 we have a droll representation of a goose running away from a gridiron, the very sign that still exists, and was then, as now, in St. Paul's Church-yard. At the top of the page headed "*Essex Street*," we have what was intended for the sign of Queen Elizabeth's decapitated favorite; and three morris-dancers, duly caparisoned, dance at the top of a page, beginning with these lines:—

"The Man that these *Three Morris Dancers* owns
Is, tho' a Welchman, none of Merlin's sons."

On the last page but one we have some additional notes in prose, ending with the following: "Those Gentlemen who can furnish us with any hints on other houses are desired to direct them to T. Bickerton, at the Crown in Pater-noster Row, and they shall be inserted in our *Third and Last Part*."

It will be observed, as noted on the title-page, that this is "the second part" of the work, but we never heard of it before, nor of any first or third parts, excepting what is said of them in this "second part."

Beer and ale are stated to be the chief drinks at the various signs hitherto introduced; but on the last page of the tract, 48, we have a notice of a celebrated "*Gin-house*," which was open at "*Lincoln's Inn, Backside*," probably meaning what was, and still is, called "*Whetstone Park*," always famous for its vices and irregularities. It begins:—

"As in our *First Part* we a Tavern chose
With which we did our tiresom Journey close;
So now, fatigu'd with drinking common Bub,
Pass we to the red hot *Geneva Club*."

It seems to have been kept also as a dancing-school, by Simon Pen and his wife Jude. A note is given in the margin, informing us that "At this house there are three Clubs in a day, (7 in Morn. 12 at Noon, 9 at Night.) Pen's Royal Gin cures the Gout sooner than the Anodine Necklace." There is no date to this tract, but it was probably anterior to 1690.¹

¹ Since this was written and printed we have been fortunate enough to meet with the first part of the "*Guide to Malt-worms*." It was published

MANNER TO DIE WELL.—The Maner to dye well. An Introduction moste compendiously sheweinge the fruitefull remembrance of the last fowre things: That is to say, Death, Hell, Judgement and the joyes of Heauen. Gathered out of manye good Authors, both comfortable and profitable to the dilligent Reader. Learnedly instructing howe to provide for Death.—Imprinted at London by Richard Johnes. 1579. 8vo. 68 *leaves*.

The address "to the Reader" commences at the back of the title-page, and is followed by three poems, — "Of the fall of man, and the punishment by death for the same, and of the uncertaine hour of death;" "Of Death, Judgement, Hell and Heaven;" and "Of the houre of Death, worthy of often repetition." The first begins thus:—

"By sinne against the lyving Lorde
olde Adam, our first Sire,

by the same bookseller, T. Bickerton in Paternoster Row, but, like "the second part," it has no date. It is called "A Vade Mecum for Malt-Worms, or a Guide to Good-Fellows," and consists of 28 leaves, 8vo, each page having a woodcut of the sign of some "public-house." Four introductory cuts are not signs but Sots, namely, the "Sot Rampant," the "Sot Couchant," &c. The signs are many of them curious, but hardly so interesting as those in "the second part"; one of them is Queen Mary, and another "the three Protestant Queens," Elizabeth, Mary, and Anne, in the costumes of the different periods, and showing that the date of this first part must have been later than 1702. Every sign is accompanied by verses, some of them clever, but generally coarse. Of the Crown, "by St. Paul's Chapter House," it is said, among other things,—

"Here Booksellers and Printers strike a bargain,
And Authors stand amas'd at S—lter's jargon."

Of Mist, the printer, we are told, under the sign of his House situated in Carter Lane,—

"Near to the place where Mist, the printer dwells,
Mist that all News Writers in town excells,
And by his *Journals* sale has made appear
It brings him in Twelve Hundred Pounds a year," &c.

The sign of "the Coach and Horses" is a curious specimen of the vehicle of that day; and one sign is of a female slack-rope dancer in male attire. The last sign but one is of an eating-house in Westminster, called "Hell"; and the last is "the Crown and Rolls," in Chancery Lane.

Death to himselfe and all his seede
 hath gained for his hire.
 Mortalitie and temporall death,
 this gift our Parents wonne
 In Paradise the fruite forbyd
 to eate when they begonne.
 First sinne began, and after death
 in haste did it ensue,
 By whom ech man must passe herehence
 as sure as God is true."

We just afterwards encounter a probable misprint: —

"No shadowe dark on mossie corps
 more duely doth attēde
 Then lurking death, who alway seekes
 Man to confounde and ende."

Here "mossie" corpse ought perhaps to be *massie*, i. e. *heavy* or *solid* corpse. In the first line of the next poem we have the word.

"Eche thing returns to massie earth,
 and endes where it begunne:
 Fresh flowres and all that beareth breath
 as shades away doth runne:
 Nothing for long accompted is
 that must in time decay,
 To morrowe next perhaps shalbe
 my death and dying day."

It ends thus: —

"Dread, feare, and cast thy count therfore;
 prepare thy harte, I say:
 Live thou as though death present were,
 thy due preparte to pay."

What is the meaning of "leares" in the third poem, "Of the houre of Death, worthy of often repetition"? "Leer" is an old word for *skin* or *complexion*, and perhaps we are here to take it for the *cheeks*.

"Then trickling teares by watered leares
 in floudes of grieve doth runne,
 For losing of the heavenly joyes
 that easily mought bene woon.
 Intycements fowle of filthy fleshe

just cause of grieve then bringes,
 For that by them the sweete delight
 of heaven and heavenly thinges
 From sinfull soule for ever, alas,
 remedillesse is reft,
 And endlesse paines, by just desart,
 by God to it is left.
 It blusheth for that sinfull fleshe
 it did so much set by,
 The foode of greedy scrawling wormes
 in grave when it doth lye."

The author describes a death-bed, and then says : —

"Huge routes of uglye dreadfull divelles
 on thone side ständeth neere;
 The vertues on the other side
 with Angels passing cleare:
 And in the midst, betwixt them both,
 by just and upright dome
 Its clearely judged to whether side
 the wandring soule shall come."

It ends : —

"Praise be to God our Saviour,
 and to his name also,
 Who graunt that to his glory we
 all thinges by him may do."

The rest of the work (we only know of one copy of it) is prose, and is thus headed : "A ready Instruction and godly exercise for an happy death, spoken, as it were, in the person of Christe unto the Soule. Translated out of the Booke called *Pharetra divini amoris*." The style, as may be supposed, does not at all remind us of Jeremy Taylor's "Holy Dying."

MARCELLINE, GEORGE. — Epithalamium Gallo-Britannicum : or Great Britaines, Frances, and the most parts of Europes unspeakable Joy, for the most happy Union, and blessed Contract of the High and Mighty Prince Charles, Prince of Wales, and the Lady Henrette Maria,

Daughter to Henry the fourth, surnamed the Great &c.
— London Printed for Thomas Archer, &c. 1625.
4to. 77 leaves.

It is dedicated by the author, George Marcelline, to Prince Charles, followed by an Epistle to the Duke of Buckingham, and an address "to the Reader." To these is added a large folding plate, representing Prince Charles and Henrietta Maria standing hand-in-hand, a flying Cupid with a crowned flaming heart being between them: they are surrounded by architectural ornaments and pedigrees. A couplet is placed on a ribbon over each head, and there are twenty-two verses at the bottom of the plate, which do no great credit to the author's Muse, excepting for her loyalty. They are these:—

"Thrice happy Union and Communion sweet,
When Pallas gives to Ceres lovely greet;
When Warre and Wealth, when Peace and Pollicie
Walke hand-in-hand in blissefull Unitie.
Two so distinct to be so linct in one,
Like individuals, needes not heere be showne:
A Paradox; yett those two opposites
Heaven in this Royall Paire blestly unites:
To make our Albions oderiferous Rose
With Fraunces Flow'r de Luce closely to close
In holy, happy, Heav'n-desir'd affection,
To tottering Europes all-admir'd protection,
To make our Englands aged Salomon
(The royall Cedar of our Lebanon)
With spacious, specious branches to respring,
To joy the hearts of Subjects and of King.
By Mars his martiall might to make Foes perish,
By Ceres serene sight true Friends to cherish,
In Charles and Henrietta's hand and hart
To see the seate of Virtue, Armes and Art;
In both to make both Friends and Foes to wonder:
Whom Heav'n (thus) joynes, lett none dare put a sunder."

The author was prudent in making the whole body of his work prose: it is a panegyric upon James I., Prince Charles, and Henrietta Maria. In 1624 he had printed a broadside on the death of the Duke of Lennox, which has come down to our time, but was as little really worth preservation as the above.

MARDELEY, JOHN. — Here is a shorte Resytal of certayne holy Doctours whych proveth that the naturall body of christ is not conteyned in the Sacramēt of the Lordes supper but figuratyvely: collected in myter by John Mardeley. — [Colophon.] Inprinted at London in Saint Andrewes Paryshe in the Waredrop, by Thomas Raynalde. *Cum privilegio*. 8vo. B. L. 8 leaves.

The printer of this tract was in business from the year 1540 to 1550, and as there is no date in any part of the above work, we may place it in that interval. It is singular to find such a topic treated in verse at all, much less in such comic Skeltonical "myter" as the following, with which Mardeley commences: —

"It is merveled moche,
Mens myndes is soch,
To sow discorde,
In hand to take
Any boke to make
That doth not accord
Wyth Goddes holy worde,
Whych cutteth bothe wayes.
Frome that Testament
They do dyscente
Into prophane wayes,
For many whych lokes
Vpon soche bokes
Playnly dothe see
Wythe woordes confuse
Suche doo abuse
The verytye." &c.

However, he changes his "myter" towards the conclusion to a form rather more adapted to the subject, but still the question is never argued in a becoming manner. Mardeley's object clearly was, to produce some impression on the lower orders by the popular character of his composition. Three or four copies only of this "Resytal" are known, and Herbert and Dibdin (*Typ. Ant.* iv. 571) have given the title (with five or six variations) but not the colophon. Herbert only spoke of it at second-hand, and nobody has quoted any extract to show the real nature of the

production. Mardeley, who had a public employment in the Mint under Henry VIII., was anxious to forward the views of the Reformers, and to counteract the prevalent notion of the real presence in the Sacrament of the Eucharist.

MARKHAM, GERVASE.—The famous Whore, or Noble Curtizan: Containing the lamentable complaint of Paulina, the famous Roman Curtizan, sometimes Mrs. unto the great Cardinall Hypolito, of Est. By Garvis Markham. — London, Printed by N. B. for John Budge, and are to be sold at his shop by the great South gate of Paules. 1609. 4to. 21 leaves.

Although this rare poem is included in nearly all lists of Gervase Markham's productions, it has never been described. Its merits are by no means great, but the subject is original, and we are not aware that it has ever been adopted by any writer, native or foreign. The Cardinal Hippolyto, mentioned on the title-page as the protector of Paulina, is the same personage to whom Ariosto had dedicated his *Orlando Furioso* in 1515; but how far the profligate incidents here contained are true we know not, nor indeed what was the real connection between Hippolyto and the celebrated courtesan. She is made in several places to quote and to refer to Ariosto and his stories.

There is no dedication to the performance, and it is introduced simply by a brief address from "the Printer to the Reader," in which he says nothing of the author, but observes that the heroine "hath bin a meere stranger to our English nation till this howre." The poem, which is in couplets, opens thus:—

" Although 'tis all too late that I complain
Of those deepe scars which on my fame remain,
And that unseasonably to grieve our il
Shews our defect in reason; yet I will
Take truce with order, and lament that fate,
Whose strength of hope is only desperate."

From hence Paulina goes over all the infamous transactions of

her wicked life, beginning at the age of thirteen, when she bestowed her charms upon "a groome as base as earth," (by whom it seems she had a daughter,) and was finally sold by her mother to "the great Cardinal Hippolyto," who kept her until he got rid of her by marrying her to a needy young man, who spent all her portion and abandoned her. She then started in life as a Roman courtesan, and was first kept by three men, and afterwards by two, who allowed her monthly pensions:—

"Besides, they gave me pendäts wrought of gold,
Bracelets and chaines most curious to behold,
Perfumed gloves, gownes, kirtles, vascaies, muffs,
Borders and tyers, rebatoes, falles and ruffes," &c.

What "vascaies" may have been we are not able to explain, but it may have been meant for *waistcoats*, then much worn by prostitutes in England, and from which they were sometimes called *waistcoateers*. (See B. and F.'s "Wit without Money," Act IV. sc. 4, &c.) Possibly, it was some fashion derived from Biscay, or *Baske*, but at all events it was an expensive part of female habiliments. Afterwards Paulina repents, goes into a convent, but repents her repentance, breaks out afresh into every species of vice, and, after having gone all lengths, at a very mature age falls in love with a young man, who uses her with the utmost cruelty. She exclaims,—

"O you that rich in beauty are, and know
The strength of eies, and what from thence doth flow,
Know they must fade: then, wisely spend your youth,
Lest scorned beggery bring hated ruth:
But, above all, beware the plague of love,
Lest you my torment and affliction prove."

Her latest suffering seems to have arisen from the fact, that her daughter married an artificer, instead, as it would seem, of relieving the wants of her mother by pursuing a course like her own. Nevertheless, Paulina ends by warning the young to shun the vices to which she had yielded. Her last lines are:—

"Remember that a spotlesse youth still beares
The noble markes of honourable yeares:
The beauty of the bodie is but winde;

She truly faire is that is faire in minde.
 When we are dead we leave behind our shame,
 And carry with us nought but our good name.
 'Tis ill to sinne, but much worse neare to mend:
 A vertuous life doth make a worthy end."

The work is ill printed, but it is easy to correct most of the errors. Markham makes only one classical allusion, and that is to the story of Jupiter and Danae, or *Dione*, as it stands in the text. Some blunders are so glaring that the author never could have revised his sheets in the press: it was hardly then usual to do so.

MARKHAM, GERVASE.—The Gentlemans Academie, or the Booke of S. Albans: Containing three most exact and excellent Bookes: the first of Hawking, the second of all the proper termes of Hunting, and the last of Armorie: all compiled by Juliana Barnes in the yere from the incarnation of Christ 1486. And now reduced into a better method by G. M.—London Printed for Humfrey Lownes &c. 1595. 4to. 97 leaves.

This is probably "the book of the sciences of hawking and hunting" to which Master Stephen alludes in Act I. scene i. of Ben Jonson's "Every Man in his Humour," which was first acted either in 1595 or 1596. It is a republication, with many variations, of a work known by the name of "The Book of S. Albans," by Juliana Barnes, or Berners, first printed, as the above title-page correctly states, in 1486.

Markham's work is dedicated "To the Gentlemen of England, and all the good fellowship of Huntsmen and Falconers"; and he professes to have observed, in many instances, the "plaine and homely English," and the "honest simplicitie" of the old times. On p. 41 is a new title-page: "The Booke of Armorie. London Printed by Valentine Sims for Humfrey Lownes &c. 1595," and what follows is a treatise on "the genealogie of coate-armors, and how a perfit Gentleman shall be knowne from an

imperfit clowne." The whole work is prose. Markham began authorship in 1595.

MARLOWE, CHRISTOPHER. — All Ovids Elegies: 3 Bookes.
By C. M. Epigrams by J. D. At Middlebourgh. n.
d. 8vo. 51 *leaves*.

The elegies of Ovid were translated, as far as they may be considered translations, by Christopher Marlowe, and the epigrams were written by Sir John Davys, author of "*Orchestra*," &c. (See Vol. I. p. 234.)

This edition, preserved at Bridgewater House, is one of extraordinary rarity, and, though undated, was probably printed before the year 1600, and perhaps not long after Marlowe's death in 1593. The versions were subsequently republished under the same title and without date, but, judging from the type, at least forty or fifty years after the edition now in our hands. One ground for concluding that the edition before us was printed prior to 1600, is that an epigram contained in it, by Sir John Davys, is clearly alluded to by Sir John Harington in his "*Metamorphosis*" of *Ajax*, 1596, 8vo; "*Heywood*," he says, "for his Proverbs and Epigrams is not yet put downe by any of our countrey, though *one* doth indeed come neare him, that graces him the more in saying he puts him downe." "*M. Davies*" stands in the margin opposite, and the passage has reference to the following epigram numbered 29:—

"In Heywoodum.

"Haywood, that did in Epigrams excell,
Is now put downe since my light Muse arose,
As Buckets are put downe into a Well,
Or as a schoole boy putteth downe his hose."

The same epigram is answered by T. Bastard in his "*Chrestoleoros*," 1598 (Lib. II. Epigr. 15); and in "*Skialetheia*," printed in the same year, E. Guilpin takes up the same subject as the Second Epigram of Sir John Davys. It is pretty clear, therefore, that there was an edition of Davys's Epigrams before the commencement of the seventeenth century. Marlowe's paraphrase of Ovid's

Elegies begins thus, more literally rendered from Ovid's *Epigramma in Amores suos* than some of the elegies which follow it:—

"We which were Ovid's five bookes, now are three,
For these before the rest preferreth he.
If reading five, thou plainst of tediousnesse,
Two tane away, thy labour will be lesse."

After Lib. I., Elegia 15, comes "The same by B. J.," which may mean Ben Jonson; but it is rather a correction and improvement of Marlowe than a new translation.

MARLOWE, CHRISTOPHER.—*Hero and Leander*: Begun by Christopher Marloe and finished by George Chapman. *Ut Nectar Ingenium*.—London Printed by A. M. for Richard Hawkins: and are to bee sold at his shop in Chancerie-Lane, neere Serjeants Inne. 1629. 4to. 46 leaves.

Christopher Marlowe, or Marloe, having been killed in a fray by Francis Archer on the 1st June, 1593, booksellers seem to have immediately set about printing some of his productions. His tragedy of "Edward the Second" was entered at Stationers' Hall on the 6th July, 1593; his "first book of Lucan" on the 28th September; and his "Hero and Leander" on the same day. The last was as much an original poem as any work of the kind could well be rendered, founded upon an ancient fable; and accordingly, while the first book of Lucan was entered as a translation (for such it was), the "Hero and Leander" was said to have been "devised" by Marlowe. The memorandum runs precisely thus.—

"xxvij^o die Septembr. [1593.]

John Wolf. Entred for his Copye &c a booke intituled Hero
and Leander, being an amorous poem devised by Chris-
topher Marlow vjd"

Although entered for publication in 1593, it nevertheless did not make its appearance until 1598, and then it was printed, not by

John Wolf, but by Adam Islip for Edward Blunt. G. Chapman followed up the subject, as we may presume, before Marlowe's portion came out, because near the beginning of Chapman's portion there is a labored passage on the expedition of the Earl of Essex to Cadiz, which could not have been written after the fall and execution of that nobleman. Cadiz is there, with some ingenious constraint, likened to Hero, and "princely Essex" to Leander. See also Meres's *Palladis Tamia*, 1598, p. 282, and the quotation in Engl. Parn. 1600, p. 172.

There is no especial rarity in the edition of 1629, but this particular copy is valuable on account of the early manuscript notes it contains relating to Marlowe, his religious opinions, and his fate. As far as we know, Marlowe's and Chapman's portions of the poem were printed together for the first time in 1600, but Chapman's name was not placed upon the title-page until 1606, and it continued in the same form in the impressions of 1609, 1613, 1619, 1629, 1634, and 1637. Thus we see also how popular the work became. Chapman divided it into six "Sestiads," and Marlowe wrote no farther than the end of the second, where we find the following MS. note in the copy before us:—"Here all that Marloe wrot of this subject ends."

The only date given in these notes is attached to the first, viz., "Feb. 10, 1640," and they contain information, as far as we can judge, derived from a person who was personally acquainted with Marlowe. The name, which we leave blank, is always represented by now unintelligible ciphers; and the earliest note, which is upon the title-page, is this, in a plain large hand:—

"Feb. 10. 1640. Mr. — said that Marloe was an Atheist and wrot a booke against the Trinitie: how that it was all one mans making, and would have printed it, but it would not be suffered to be printed. Hee was a rare scholar and made excellent verses in Latine. Hee died aged about 30."

Here the word "Trinitie" (which is pretty clearly to be made out) is in cipher, as well as Marlowe's name. Another MS. note on the title-page has been so entirely obliterated as to be illegible. At the back of the title-page is a specimen of Marlowe's Latin verses, *In obitum honoratissimi viri Rogeri Manwood Militis, Quæstori Reginalis Capitalis Baronis*: these we do not here sub-

join, because they are printed, from this book, in the Rev. A. Dyce's edition of "Marlowe's Works," III. p. 308. We add, however, what forms part of the same MS. note, but which the Rev. Mr. Dyce has not given : —

"Quonquam Aristoteles reliquit dubium problema hoc esse *An sit mundus æternus*, tamen in eam sententiam inclinat *quod sit æternus*. Neque enim humana ratio altius potest ascendere quam ut statuatur mundum esse æternum, et infinitos homines præcessisse nos, ac sequi, hic cogitur subsistere. Sed ex hac ipsa sequitur periculosissima opinio, quod anima sit mortalis, quia philosophia nescit plura infinita, necesse enim est rationem humanum majestate harum rerum obrui, et impingere. — Luth. Enar. in prim. cap. Gen."

Then, at the end of the printed dedication by E. B. to Sir Thomas Walsingham, we read as follows in MS. : —

"Christopher Marlowe, who wrot the 2 first sestiads of Hero and Leander was an acquaintanc of Mr. — of Dover whom hee made become an — so that hee was faine to make a recantation uppon this Text, 'The foole hath said in his heart there is no God.' — would say (as Galen) that Man was a more excellent composition then a beast, and by reason thereof could speak; but affirmed that his soul dyed with his body, and as wee remember nothing before wee were borne, so wee shall remember nothing when wee are dead.

"This — learned all Marlowe by heart, and divers other bookes: he would never have above one book at a time, and when hee was perfect in it, hee would put it away and get another. Hee was a very good scholar: *teste* Mr. —"

Before the commencement of the poem, on the margin, we read these words : —

"'Latet in muliere aliquid majus potentius omnibus aliis humanis voluptatibus.' Marlowe was stabd with a dagger, and dyed swearing."

There are no other notes, but whoever made them was a most diligent reader of the book, and has underscored passages that he liked best throughout, but especially in Marlowe's portion — the two first Sestiads. It should seem, from a passage referring to Marlowe on sign. F 2 b., that he had urged Chapman to complete his unfinished song, —

"Tell it how much *his late desires* I tender," &c.

Hence we may infer that Marlowe and Chapman were ac-

quainted ; but we do not know that there exists any direct evidence on that point. Chapman greatly admired Marlowe.

MARLOWE, CHRISTOPHER. — The second part of the *Historie*, called the *Nature of a Woman*: Contayning the end of the strife betwixt Perseus and Theseus. Compiled by C. M. — At London, Printed by the Widow Orwin for Clement Knight, and are to be sold at his shop at the little North-doore of S. Paules Church. 1596. 4to. B. L. 22 *leaves*.

We have placed the great name of Marlowe at the head of this article, because Malone (who only had a copy of the work) wrote on the fly-leaf, "Probably C. M. means Christopher Marlowe." Nothing, however, is less probable. Whether Malone ever read the tract or not, we are quite sure, after a patient perusal, that Marlowe had nothing to do with the authorship of it; and that the initials C. M. were prefixed to induce buyers to believe that they were purchasing the posthumous work of a most popular poet, who had been killed three years before. From beginning to end there is but one passage which has the slightest pretence to poetical excellence: it is not far from the commencement, where King Perseus meets with his wild son, Adrianus, wandering in a wood "invironed with a circle of mightie mountaines, like the forme of an artificiall theater, whence from every side the idle beholders sit and see the arte of imitating actors." Several other poets have used the same simile, (see *ante*, p. 283,) but C. M. is the earliest author we have met with who employed it. Here, too, we have been compelled to correct the grammar, for *sits* and *sees*, in the original, do not agree with their antecedent "beholders"; and we feel convinced that, whoever wrote the "second part" of "the *Nature of a Woman*" borrowed the thought from some preceding writer. Nobody but Malone has, we think, ever charged it upon Marlowe, and in the collected editions of his works not a word is said about any such production. This may be deemed an omission, seeing that Marlowe's initials are obvious on the title-page, and that Malone was misled by them.

What may have become of the *first* part of this "Historie, called the Nature of a Woman," nobody has discovered: it must have been lost, and we only know that it once had existence by this single copy of "the *second* part." It is just within the range of possibility that Marlowe, in his lifetime, having penned and published a *first part*, (though none of his contemporaries or immediate successors give a hint of the kind,) some wretchedly inferior scribe, after Marlowe's death in 1593, took advantage of the circumstance and attributed this "second part" to him also.

The whole is divided into nine chapters, and it begins almost unintelligibly to those who have not read the first portion of the work; for we are compelled to take up the story in the middle, and to untangle and join the broken and ragged thread of the narrative. Afterwards we find abundant materials for a romance, but employed most inartificially and clumsily. We have two kings, brothers, fighting for their thrones; a wild son, who had been nursed and nourished in his infancy by a lioness; two malignant queens; rivalling each other in bad qualities, and thence, as the writer contends, displaying the true "nature of a woman"; a band of Outlaws, the hero falling in love with the reputed daughter of the chief; bloody battles and desperate personal encounters, in which the hero of course displays prodigious prowess; and, finally, the pacification of the kings and exposure of the queens, with the happy union and enthronement of the lovers. There seems nothing wanting to the machinery but a giant and an enchanter.

The whole is prose, with the exception of two detached specimens of verse, neither of which is worth quoting, so commonplace are they in topics and treatment, and so unlike anything that Marlowe's genius would have produced. As for the prose, the most remarkable thing about it is its tedious alliteration: — "But as it fares," says the author in one place, "with the ever-swelling surges of the senceles seas, that, the weary water working, men fall from the greedie gripe of Scillaes shivering shores, into the covert Charibdes cruel course." Of the hero, named Adrianus, we are told, "To bee short, there was perfection of bodie without the pampering of pride, vertue of mind without the varietie of mis-

leading manners, a true telling tongue that never tasted a trifling tale: so heere was deciphered the difference betwixt the intent of nature in our first creation, and the event of use in our education; for that the one first formes all thinges to the best, and the other, in the end, frames them commonly to the worst."

Perseus and Theseus are the two contending brothers, and the former is the father of Adrianus, the hero, and the latter, of Laryna, the heroine; the Outlaw is of course nothing less than a disguised prince. At the close no poetical justice is inflicted on the guilty queens, for they fall down before their husbands, and are instantly forgiven the intended "murdering of their children when infants." The winding up is mere patchwork and botchery.

MARRIAGE.—A Complaynt of them that be to soone maryed. 4to. B. L. 13 *leaves*.

Wynkyn de Worde, very late in his career, (his will was proved on the 19th January, 1534-35,) put forth three semi-serious tracts upon matrimonial alliances; and as the present is dated 1535, we may feel pretty confident that it was the latest production of his press, and that it was not issued until after his death. The date, 1535, is given in a very unusual manner in the rhyming conclusion, or colophon, which runs in these terms:—

"Here endeth a full dolefull complaynte
Of many a man of there one conçoerde,
Lokyng with face pale, wanne and faynte,
Cursyng the tyme of theyr accorde.
Fynysshed and done the yere of our lorde
A thousand ccccc and xxxv at London,
Enprynted also by Wynkyn de Worde
In fletestrete at the sygne of the son."

On the title-page, or rather on the first leaf, is a woodcut (often used for other pieces) of two men conversing. The other tracts on the same theme have no dates, and are respectively called "The payne and sorowe of euyll maryage," and "The complaynte of them that ben to late maryed." They are all obviously translations from the French; and as the translator, Robert Cop-

land, put his name to the last, we need not hesitate long in assigning the two others to him. All three were unknown to Ames and Herbert, and Dr. Dibdin strangely inserted the one marked 1535 among the undated productions of the press of Wynkyn de Worde. We subjoin two or three characteristic extracts.

The first stanza, after a brief introduction, is this : —

“ Now am I in grete myschefe and sorowe;
 To soone I put my body in gage:
 I lyve in care, nyght, even and morowe,
 Lytell lacketh that I ne enrage.
 To be to soone maryed I layde my gage:
 Cursed be the tyme that I it ever knewe.
 The devyll have his parte of maryage,
 And of hym that me fyrste therto drewe.”

He follows it up by a passionate appeal to the young, warning them to eschew marriage, and says : —

“ Better ye were withouten harme
 For to become a celestyne,
 A grey frere, Jacopyn, or a carme,
 An hermyte or a frere Austyne:
 Fle ye therfro, ye seke your fyne,
 And the abregmente of your dayes;
 Wherefore do not your self enclyne
 To entre with ryght and other wayes.”

He states that if he required his wife to do anything towards the maintenance of the family, she instantly called in her mother : —

“ Than cometh her cosyns also
 For to complysse my passion;
 Her gosseps and her neyghboures to,
 Semblynge lyke a proressyon.
 God knewe what destruccyon,
 Drynkyng my wyne all at theyr ease:
 All thyng goeth to perdycon;
 Nevertheles I muste holde my pease.”

As a hint of the manners of the time, he asserts that wives went on pilgrimages merely for pleasure, and for the sake of spending their husbands' money : —

“ Then must they have newe habytes,
 Gownes and other a byllementes,

Rynges of golde, perles and cresolytes,
Bedes and gyrdelles with long pendentes," &c.

This cannot fail to remind the reader of Chaucer's "Wife of Bath":—

"Therefore made I my visytacions
To vigilles and to processyons,
To preachyngs eke and to pilgrymages,
To playes of myracles, and to mariages,
And weared on my gay skarlet gytes."

The author, or rather translator, concludes by assuring us that this is "his fyrst werke." It might be the first Copland had rendered into English; but, as we have shown, it must have been about the last upon which the press of Wynkyn de Worde was employed. His *Vita Esopi*, however, bears the same date, viz. 1585.

MARSTON, JOHN.—The *Metamorphosis of Pigmaliions Image. And Certaine Satyres.*—At London, Printed for Edmond Matts &c. 1598. 8vo. 45 leaves.

Marston is to be placed seventh in the list of English satirists, Bishop Hall, to whom he often alludes, being, as elsewhere shown, (*ante*, p. 114,) the sixth, though claiming to rank as the first. Marston is a manly, vigorous, but often rugged writer, and seems sometimes even to disdain graces of style and ornaments of poetry. He was an original thinker, but his satirical productions are full of local, personal, and temporary allusions, which are now often unintelligible.

"The *Metamorphosis of Pigmaliions Image*" is dedicated "To the Worlds mightie Monarch Good Opinion"; and the principal purpose of the author was to ridicule, and to show the immorality and evil tendency of a class of poems then fashionable, and to which Shakspeare's "*Venus and Adonis*" belongs.

The main production consists of thirty-nine six-line stanzas. The "certain satires," four in number, and all written in couplets, follow, but the versification is sometimes harsh, and the rhyme frequently careless and defective.

Preceding the satires is a poem headed *Reactio*, wholly occu-

pied by a vindication of the writers whom Hall had previously attacked in his "Virgidemiarum." Addressing that author, Marston exclaims:—

"Vaine envious detractor from the good,
What cynicke spirit rageth in thy blood?
Cannot a poore mistaken title scape,
But thou must that unto thy Tumbrell scrape?"

and he subsequently adds four of the smoothest lines in his volume:—

"So have I seene the March wind strive to fade
The fairest hewe that Art or Nature made:
So Envy still doth barke at clearest shine,
And strives to staine heroyck acts devine."

The dedication to Good Opinion is subscribed W. K., the initials of William Kinsayder, the name under which Marston published his earlier productions. He was the author of a Masque, existing only in MS., and of an uncertain date, which he wrote for Alice, Countess of Derby, who was married to the first Lord Ellesmere. It is thus dedicated to her Ladyship in the author's own handwriting:—

"MADAM,
If my slight Muse may sute yo^r noble merrit
My hopes are crownd, & I shall cheere my spirit;
But if my weake quill droopes, or seems unfitt
Tis not yo^r want of worth, but mine of witt.
"The servant of yo^r Honor'd
"Virtues
"JOHN MARSTON."

The body of the Masque is in the handwriting of some person whom Marston probably employed for the purpose.

MARSTON, JOHN.—The Scourge of Villanie. Three Bookes of Satyres. Perseus. *Nec scompros metuentia carmina, nec thus.*—At London, Printed by J. R. and are to be sold by John Buzbie &c. 1598. 8vo. 62 leaves.

A second edition of these satires was printed in the following year, without the name of any stationer or bookseller. This caution no doubt arose out of an order made by the Archbishop of Canterbury and the Bishop of London on the 4th of June, 1599, under which Marston's Satires, Davys's Epigrams, and some other works of a similar kind were burned at Stationers' Hall. A decree was also then issued that "no satires or epigrams should be printed hereafter."

The main difference between the editions of "*The Scourge of Villanie*" in 1598 and 1599 is, that the latter contains an additional satire personally directed against Hall, produced by an epigram which Hall had "caused to be pasted to the latter page of every *Pigmalion* that came to the stationers of Cambridge."

Marston dedicates this volume "*To Detraction*," and at the end of the satires he inserts an invocation "*To everlasting Oblivion*."¹ Few authors, however, seem to have been fonder of notoriety, although he affected to despise himself as well as his contemporaries. He subscribes a prose address "*To those that seeme judicall perusers*," W. Kinsayder. In the comedy of "*The Return from Parnassus*," 1606, Marston is called "*Monsieur Kinsayder*"; and in his own play, "*What you Will*," 1607, he applies the same name to one of his snarling characters.

The satires in "*The Scourge of Villanie*" are of precisely the same description as those which follow "*Pigmalions Image*" in the former volume, and they excited much attention. The first clumsy couplet,

"I beare the scourge of just Rhamnusia,
Lashing the lewdnes of Britainia,"

¹ We have no account of Marston's death, nor in what year it occurred. An original letter from him, relating to the arrest of the five members in 1641, shows that he was then living. In the edition of Shakspeare, 1858, Vol. I. p. 179, this letter is printed, but under the erroneous impression that it referred to the Gunpowder Plot. Six of Marston's plays were collected and reprinted in 1683, 8vo, but his name is not found in any part of the volume, and it does not include all his dramas. In 1642 there was certainly a John Marston in the Church, for then was published "*A Sermon preached at St. Margaretts in Westminster, &c. by John Marston, Master of Arts, and Rector of St. Mary Magdalene at Canterbury*."

was afterwards often thrown in Marston's teeth. In a prose address at the end of the volume, signed Theriomastix, he protests against its being supposed that he taxed particular persons, and not general vices.

MARTIN'S THESES.—Theses Martinianae: That is certaine demonstrative Conclusions sette downe and collected (as it should seeme) by that famous and renowned Clarke, the reverend Martin Marprelate the great &c. Published and set foorth as an after-birth of the noble Gentleman himselfe by a pretty stripling of his, Martin Junior, and dedicated by him to his good neame and nunka, Maister John Kankerbury &c.—Printed by the assignes of Martin Junior, without any priviledge of the Cater-caps. 8vo. 16 leaves.

This is, perhaps, not one of the rarest of the Marprelate tracts, but it well deserves more notice than it has ever received for the personal and other allusions it contains. Kempe, the famous comic Shakspearian actor, is mentioned by name in it, he having made himself especially obnoxious to the Puritans by the manner in which, with the aid of some of the poets of the day, he had turned them into ridicule on the stage. The date is given at the conclusion, instead of on the title-page, namely, 22d July, 1589. John Kankerbury is, of course, John Whitgift, Archbishop of Canterbury, whom Martin Junior, who subscribes the tract, calls his "neame and nunka," meaning his *eame* and *uncle*, "*eame*" being the A. S. word for *uncle*. Martin Junior in one place thus addresses himself to his supposed father, Martin Senior.

"Feare none these beastes, these pursuivants, these Mar-martins, these stage-players, these prelates, these popes, these divels, and al they can do. Quit your selfe but as like a man, as you have doone in *Hai any Worke*, and I doubt not but you will make these rogish priests lie in the kenel. * * * There bee that affirme the rimers and stage-players to have cleane put you out of countenance, that you dare not againe shew your face. Alas! poore haglers, their fathers are too young to outface the least of your sonnes. * * * and therefore I perswade my selfe, that

they their selves are thoroughlie perswaded, ka my nunka Bridges, that you contemne such kenel rakers and scullions as, to their shame, in the time of your silence have solde themselves for pence a piece to be derided of come who so will, to see a companie of disguised asses."

He afterwards goes on to show still further how sore the Puritans were at the manner in which they had been exposed by actors to the laughter of public audiences:—

"The stage-players, poore, sillie hunger-starved wretches! they have not so much as an honest calling to live in the commonwealth: And they, poore varlets, are so base minded as, at the pleasure of the veriest rogue in England, for one poore pennie, they will be glad to open stage to play the ignominious fooles for an houre or two together."

In the following paragraph the writer mentions, by name, Kempe and others who had especially incurred their enmity, one of them the very man who followed "John Kankerbury" in the archiepiscopal chair at Lambeth,—Bancroft.

"My second and last advise is this, in a word: Suffer no more of these haggling and prophane pamphlets to be published against Martin, and in defence of the hierarchy. Otherwise, thou shalt but commend thy follie and ignorance unto the world to be notorious. Mar-Martin, Leonerd Wright, Fregneville, Dick Bancroft, Tom Blan o'Bedford, Kempe, serve thee for no other use but to worke thy ruine, and to bewray their owne shame and miserable ignorance."

It was on account of the success of Kempe's theatrical ridicule of the Puritans that Thomas Nash, at this date, dedicated to him his famous humorous and satirical attack upon them, "An Almond for a Parrot," which followed up Lyly's "Pap with an Hatchet," (*ante*, p. 292,) and was quite as popular.

MARTIN, JUNIOR.—The just censure and reproofe of Martin Junior. Wherein the rash and undiscrete head-ines of the foolish youth is sharply mette with, and the boy hath his lesson taught him &c. 8vo. B. L. 16 leaves.

This is professedly a reply to "Theses Martinianæ," (p. 322,) and near the commencement Anthony Munday is very abusively

handled. "Ah, thou Judas! thou that hast alreadie betrayed the Papistes, I thinke, meanest to betray us also." However, the most interesting passage, in the prose part of the tract, is what it says of the young Earl of Essex, and of the report that he was connecting himself with the puritanical party:—

"And in faith, I thinke, they doe my Lord of Essex greate wrong that say he favours Martin: I doe not thinke he will be so unwise as to favour those who are enemies to the state. For, if he doe, her Majesty, I can tell him, will withdraw her gracious favour from him."

This is important as regards the biography of the unfortunate favorite. There are two specimens of versification near the end, the character of which may be judged by the following brief quotation:—

"Religion I lothed, my selfe I betrothed
to all the lewd snares of sinne:
Tis shame to say more, take heede of a whore;
her markes sticke yet in my skinne."

A line is also quoted from some publication of the time, which is remarkable as being a sort of English pentameter. The writer of the tract says:—

"But, sure, now I thinke on it, he brought it in onlie but to make up his ryme. And you scanne it well, tis a pretie one; marke it well:

'O England! now ful often must thou Pater noster say.'

How sayst thou? hast thou any skil in Musike? If thou have, then I am sure, thou wilt confesse with me that this bastarde pentameter verse hath a fine sweete loose at the latter ende, with a draught of Darbie ale."

The publication is without date, place, or printer, but must have come out about 1589 or 1590.

MARTIN MARPRELATE.—A Dialogue wherin is plainly laide open the tyrannicall dealing of L. Bishoppes against Gods children: with certaine points of doctrine, wherein they approove themselves (according to D. Bridges his judgement) to be truely the Bishops of the Divel. [Mallach. 2. 7. 8. 9.] 8vo. B. L. 16 leaves.

This is a rather clever tract on behalf of the Puritans, and it consists of a discussion between a Puritan, a Papist, Jack of Both-sides, and an Idol Minister; but what is meant by the last, as distinguished from the Papist, is not very evident, unless it mean a clergyman of the Church of England who was still willing to allow the use of images. We are not about to quote from it any of the arguments *pro* and *con*, but merely to extract an interesting paragraph or two relating to Waldegrave, the printer; who, it seems on this authority, got into disgrace for applying his press to the production of pieces of a controversial and offensive character. In consequence of the seizure of his types, &c. in London he went to Edinburgh, where he became king's printer, but subsequently returned to his first place of business. Jack of Both-sides inquires of the Minister, —

"Master Vicker, how long was it since Waldegraves goods were destroyed? I have heard of him before now, but I know him not.

"*Minister*. Tush! you knowe him well enough, I am sure: it is since his goodes weere destroyed about Ester was a twelve moneth.

"*Jack*. And hath he bene all this time absent from his family?

"*Minister*. I, sir; and if he had bin there, he would easily have bin had, for he hath bin watcht well enough for that.

"*Puritane*. I will tell you, sir, how they deale with him: when they have any suspition that he is at home, although he durst never come home, they sticke not, in the dead time of the night, to breake downe the maine walles of his house, and enter with constables and pursuivants: and this is a common thing with them.

"*Jack*. I am perswaded the Bishops had bin better to have given him freely two hundred pounds towards the setting up of a newe printing house for himselfe, then to have destroyed his as long as they have done."

This is all that relates to Waldegrave, and it is the first time the information has been obtained from the same source.¹ The

¹ The treatment of Waldegrave is adverted to in the famous and popular tract called, "Oh! read over D. John Bridges, for it is a worthy worke," printed abroad about the same date, though there is none on the title-page. It appears that a decree in the Star Chamber had been pronounced against Waldegrave, and a contrast is drawn between the usage he received and that which a printer named Thackwell, who had printed popish books in Wales, had received: — "Thackwell is at libertie to walke where he will, and permitted to make the most he could of his presse and letters: whereas Robert Waldegrave dares not shew his face for the blood-

following passage mentions another person, who seems to have been actively employed by the Bishops, and whose name has already occurred (see Vol. I. p. 46) as the antagonist of Bonner. There were, however, two persons of the name of Avale, Lemeke (or Lamech) and John. The latter was perhaps a pursuivant, for we are here told, "If there be any in any charge, the Bishops have their John Avals to fetch them up before them, and then, if they will not subscribe, out of the ministry he goes roundly."

From first to last the Puritan is represented as having the best of the argument; and not a few singular and libellous anecdotes and tales of Bishops are introduced.

MARTIN'S MONTH'S MIND. — Martins Months mind, that is a certaine report, and true description of the Death, and Funeralls of olde Martin Marre-prelate, the great makebate of England, and father of the Factionous &c.

Martin the Ape, the dronke, and the madde,
The three Martins are whose workes we have had.
If Martin the fourth come, after Martins so evill,
No man, nor beast comes, but Martin the devill.

1589. 4to. 32 *leaves*.

thirstie desire you have for his life, onely for printing of bookes which toucheth the bishops Myters. You know that Waldegrave's printing presse and letters were taken away: his presse being timber was sawen and hewed in pieces: the yron worke battered and made unserviceable; his letters melted, with cases and other tooles defaced (by John Wolfe, alias Machivell, Beadle of the Stacioners, and most tormenting executioner of Waldegrave's goods) and he himself utterly deprived of ever printing againe, having a wife and sixe small children." The following paragraph, which mentions the famous comedy "Gammer Gurtons Needle," attributed to Bishop Still, is highly curious, because it informs us that the piece had been imputed to Dr. Bridges, perhaps to procure the greater dislike of him:—"You (Bridges) have bin a worthy writer, as they say, of a long time: your first booke was a proper Enterlude called Gammer Gurtons Needle. But I thinke that this trifle, which sheweth the author to have had some witte and invention in him, was none of your doing." It is in this tract that Bishop Aylmer is for the first time called Bishop Elm-mar, because he cut down the elms in the grounds at Fulham.

This tract has been attributed to Thomas Nash, but without any sufficient authority: on the contrary, it is dedicated to "Pasquine of England," a title that was given to Nash. The probability is, that it came from the same pen as "Pap with an Hatchet." The local and temporary allusions, especially as regards the theatre and drama, are very curious, and among other things it is stated that Martin Marprelate had been brought upon the stage prior to 1589. From other authorities we know that this offence was first committed by the Children of Pauls, and that they were silenced in consequence for a considerable time. (Hist. Engl. Dram. Poetry, I. 275.) At the end is a variety of humorous epitaphs upon Martin Marprelate, and the whole tract is highly amusing. It is subscribed "Marphorius," but there is no trace of printer nor bookseller in any part of it. We conclude, therefore, that the publication was considered dangerous.

MARTYRS. — The complaynt of veritie made by John Bradford. An Exhortation made by Mathewe Rogers unto his children. The complaynt of Raufe Allerton and others, being prisoners in Lolers tower, and wrytten with blood, how God was their comforte. A Song of Caine and Abell. The Saiyng of maister Hooper &c, and his saying at his deathe. Anno Domini MDLIX. 8vo. B. L. 16 *leaves*.

Our object in noticing this very rare work (from, as we apprehend, a foreign press, and it has no printer's name) is not to give specimens from Bradford's or Rogers's known poems (so to call them), but to make a few quotations from that part of the publication which was contributed by Ralph Allerton, a new name in our rhyming literature. His merits of this kind are very small, but still not entirely to be passed over. A Robert Allerton is mentioned by Richard III. in a letter to Sir R. Hastings (Ellis 2. Ser. I. 150), but we have no reason to think that Ralph Allerton was descended from him. He was the writer of "a briefe rehearsall of

part of the auctours trouble" in the small work which forms the heading of the present article, and the stanza he uses is somewhat peculiar : —

"In trouble and adversitie
We do finde most assuredlye,
As the Prophet doth testifie,
That God is our comforte.
We do not feare the evyl daies,
Nor folow not the wicked waies
Of Antechrist, nor yet his lawes
For God is our comfort."

Here the author, no doubt, for the rhyme' sake, wrote *leyes* and not "lawes." He goes on : —

"Although we have been tied in fetters,
So hath bene some of our betters,
As Peter, John and some others,
Yet God was their comfort.
Both all day and night in the stockes,
With prety yrons and double lockes,
Abiding tauntes, rebukes and mockes,
Yet God is our comfort."

"If we do our Butchers displease,
Then are we cast in little ease,
And often byt with lice and fleas,
Yet God is our comfort.
Sumtime we are in Lolers tower,
Or in the Colehouse stinking flower,
Looking when they will us devour,
But God is our comfort."

Of course he does not mean that they expected to be devoured by the lice and fleas, but by their butchers and enemies. Thus Allerton proceeds through several other stanzas, and ends as follows : —

"Let all people be glad with me
That standes to Christes veritie,
And take the crosse up joyfullye,
For God is our comfort.
See that no troubles turne your hart,
Nor of the flesh to feare the smart;
So shall you surely have your part
With Christ, your whole comfort.
Finis quod R. A."

"The Song of the poore prisoners in Lolers tower" is anonymous. It is what is called on the title-page "The Song of Caine and Abell," and commences, —

"Cain, wilt thou not withdrawe thy hande,
to cease thy froward will?
Wilt thou lift up thy fry brand,
and vexe poore Abel still?

"Though Abel have no fleshy strēgth
thy furious wrath to tame,
Yet God will preserve him at the length,
to thy rebuke and shame."

This song is extended to twenty-five such stanzas, full of admirable piety, but without a spark of poetry; and it is succeeded by the prose "wordes of Maister Hooper at his death," and the few lines which he "wrote with a cole in the newe In in Gloceter, the night before he suffered," 9th February, 1554.

MAXWELL, JAMES. — The laudable Life and deploreable Death of our late peerelesse Prince Henry. Briefly represented. Together with some other Poemes &c. by J. M. Master of Arts. London Printed by Edw. Alde for Thomas Pavier &c. 1612. 4to. 22 leaves.

Two six-line stanzas, subscribed James Maxwell, dedicate this performance to Prince Charles and his sister Elizabeth. The first poem is the "Life and Death of Prince Henry," where, by a rather extravagant hyperbole, the author says: —

"To plant and build he had a great delight:
Old ruines his sole presence did repaire.
Orchards and gardens forthwith at his sight
Began to sprout, and spring to florish faire.
Aske of faire Richmond, standing by the Thames,
If this be true; or yet of his S. James."

Prince Henry's "Epitaph in his own four languages," viz., English, French, Latin, and Greek, follows, accompanied by poems on the auspicious accession of James I.; on his power of curing the

king's evil; "a mystical May-pole of a Palm-tree from Palestine," which was set up in Spring Gardens; a congratulation to Prince Charles; and a similar production addressed to Princess Elizabeth. Maxwell was no poet, and seems to have imagined that extravagant fancies, put into rhyme, were an equivalent for inspiration. We do not trace him after 1615.

MAXWELL, JAMES. — A Monument of Remembrance, erected in Albion in honor of the magnificent departure from Britannie, and honorable receiving in Germany, namely at Heidelberge, of the two most Noble Princes Fredericke, and Elizabeth &c. By James Maxwell. — London Printed by Nicholas Okes for Henry Bell. 1613. 4to. 28 leaves.

The dedication of this strange piece of learned extravagance is to "the right illustrious House of the Howards," and in an address to the Reader the author states his reasons for the selection of that noble family. After "a summary view of the historical points, and poetical conceits occurring in this present Monument," the poem begins, the style of which may be judged of from the following stanza, where Maxwell supposes the constellation Argo to be anxious to leap out of the firmament, in order to convey the Prince Palatine and Princess Elizabeth to Germany: —

"When I behold the twinkling of her face,
She lookes as if shee had a deepe desire
To leave a while her high æthereall place,
Which she now holds amongst those flames of fire,
For to descend amids our River Thames,
Thence to transport the golden Fleece of James."

In the course of the notes, which are intermingled with the stanzas, the author alludes to his various productions printed, written, or projected, some of which were perhaps never published or completed. They are: —

"*Sybilla Britannica*, in five languages.

A Poem on the auspiciousness of his Majestys entry to this Crown.

A Poem on the Nativity of Princess Elizabeth.

Britannish Antiquities, a work upon.

A Poem called a Mysticall May pole, presented to King James.

A Poem on the Nativity of Prince Charles.

Golden Legends of Abraham, Sarah, Isaac, and Rebecca, and Jacob and Rachel."

The work ends with a dissertation on the common pedigrees of the Prince Palatine and Princess Elizabeth.

MAY, THOMAS. — The Victorious Reigne of King Edward the Third, Written in seven Bookes. By his Majesties Command. *Tu mihi, tu Pallas, Cæsariana veni.* Mart. — London Printed for T. Walkley and B. Fisher &c. 1635. 8vo. 101 leaves.

In the dedication to the King, Thomas May says that the defects of his poem, "whatsoever they may be, can be imputed only to insufficiency, for neither was there argument wanting, not yet endeavour, since I had the actions of a great King to require my skill, and the command of a greater King to oblige my care." In our day we do not usually consider Charles I. "a greater King" than Edward III. The poem does not include the whole of the reign of Edward, and the seventh book relates to the restoration of Don Pedro to the Crown of Spain by the Black Prince, after the battle of Navaret. The whole work is very unequal, sometimes turgid almost to bombast, and at others flat, tame, and disfigured by conceits.

Among the Bridgewater MSS. is a poem by May, on the death of the lady of the first Earl, which was enclosed to his Lordship in the following letter : —

"My most hono^d Lo.

"I humbly crave your Lordship's pardon that I have taken this bolde waye of accesse to kisse your hands, and present you with the enclosed paper, in which I shall beseech your Lordship to looke upon my zeale only, and give it your favourable construction; for I have aimed att no greater opinion then to expresse myself an unfained honorer of her ver-

tues and nobility, which I humbly prostrate to your Lordshipp under the protection of your noble report, and the tender of my

"Most humble

"and

"vnfained service,

"THO. MAYE."

"March 21. 1635."

The elegy itself is rather laboriously than successfully wrought. It is dated in the same year as his heroic poem under consideration, and at that period May was under the patronage of the Earl of Bridgewater. Lord Clarendon says that May was a man of "great modesty and humility," troubled with an "imperfection in his speech," and that he "fell from his duty" to Charles I. in consequence of the refusal of a pension. He then most likely came to his senses as to the superiority of Edward III. to Charles; and, when subsequently appointed Secretary and Historiographer to the Parliament, he no doubt proclaimed that body "greater" than either.

Two years before the date of May's "Edward III." he had written, also at the command of the King, a poem on the reign of Henry II.

MERVINE, HISTORY OF.—The most Famous and renowned Historie of that woorthie and illustrious Knight Mervine, sonne to that rare and excellent Mirror of Princely prowesse Oger the Dane, and one of that royall bond of unmatchable Knighthood the twelve Peeres of France &c. By J. M. Gent.—Printed at London by R. Blower and Val. Sims. 1612. B. L. 4to. 176 leaves.

From the phraseology this is obviously a translation from the French. The fact is not stated by J. M., who subscribes the address "to the Readers whosoever they be," preceding the "first part" of the work; but it is admitted by the printer in his brief preface to the "second part." The initials J. M. would point to John Marston, among the authors of that time, but it is not likely that he, who was then a popular dramatist, would engage in such an

undertaking, and it bears no marks of his vigorous, although somewhat rugged style. In the preliminary matter to the first part he promises the second part "the next term, and if I live," and the title-page to the second part bears the same date. The paging and the signatures run on from one part to the other; and, although this is the first edition known, it is very possible that it was printed at a somewhat earlier period, and that the paging and signatures of the two parts were then distinct. Two poetical pieces are inserted in the first division of the work, but they are of no merit.

MIDDLETON, THOMAS.—The Ant and the Nightingale: or Father Hubburds Tales.—London Printed by T. C. for Tho. Bushell, and are to be solde by Jeffrey Chorlton, at his Shop at the North doore of Paules. 1604. B. L. 4to. 23 leaves.

There were two editions of this interesting tract in 1604: this is the second.¹ The first was called "Father Hubbard's Tales, or the Ant and the Nightingale," and it was "printed by T. C., for William Cotton," &c., with Creed's device of Truth chastised, and not Bushell's device (as in the second edition) of Justice striking a measure of corn. The internal differences are still more important. The greater part of the second edition is a reprint in a larger black-letter type, but between the line on sign. F 4,

"That greater wormes have farde like thee,"

and the line

"By this the day began to spring,"

more than six pages are omitted, including "The Ant's Tale when

¹ The Rev. Mr. Dyce became aware of the existence of two impressions of "The Ant and the Nightingale," from this article in the *Bridgewater Catalogue*; and after examining both he arrived at the conclusion that the edition called "Father Hubburds Tales" was the first; but we cannot agree with him, though it is not easy to establish the fact either way. See Dyce's "Middleton," v. 549. See also Spenser's Works, 1862, I. lxxxii.

he was a Scholler," and some early blank-verse. It is in the "Ant's Tale" that we meet with the mention of a player who is called "old Titus Andronicus," and whose peculiar action with one arm is ridiculed; and here also we find that Julius Cæsar was then represented in a puppet-show: the same exhibition is again noticed in the comedy of "Every Woman in her Humour," 1609. The other variations are typographical; but bibliographers have not been aware of the existence of two distinct impressions.

The tract is full of curious illustrations of manners and the state of society, and among other points it mentions the death of Thomas Nash, who we know had been buried before 1601. We extract three interesting stanzas, where Nash's talents and loss are commemorated, the more willingly because we do not recollect that they have ever been referred to:—

"Or if in bitterness thou raille, like Nash:
 Forgive me, honest Soule, that tearme thy phrase
 Rayling, for in thy workes thou wert not rash,
 Nor didst affect in youth thy private praise.
 Thou hadst a strife with that Trigemini;
 Thou hurtst not them, till they had injurde thee.

"Thou wast, indeed, too slothfull to thy selfe,
 Hiding thy better tallent in thy Spleene:
 True spirits are not covetous of pelfe;
 Youth's wit is ever ready, quick and keene.
 Thou didst not live thy ripened Autumne day,
 But wert cut off in thy best blooming May.

"Else hadst thou left, as thou indeed hast left,
 Sufficient test, though now in others Chests,
 T'improve the basenes of that humorous theft
 Which seemes to flow from selfe-conceiving Brests.
 Thy name they burie, having buried thee:
 Drones eat thy Honnie, thou wert the true Bee."

A mock dedication "to the true general Patron of all Muses, Musitians, Poets and Picture Drawers, Syr Christopher Clutch-Fist," is subscribed Oliver Hubbard; but the address "to the Reader" has the initials of the author, Thomas Middleton, at the end. In the latter the following passage is remarkable; and,

if it do not show that Spenser's "Mother Hubbard's Tale" was "called in again," it proves that obstruction was offered by public authorities to some subsequent production under the same name. T. M. says: — "Why I call these 'Father Hubbard's Tales' is not to have them cald in againe, as the 'Tale of Mother Hubbard': the worlde would shewe little judgement in that, yfaith, and I should say then, *plena stultorum omnia*; for I entreat here neither of rugged Beares or Apes — no, nor the lamentable downefal of the old wives platters."

We more than suspect that Spenser's "Mother Hubbard's Tale" had been objected to, and that it was not allowed, until certain offensive parts had been removed.

MOFFATT, THOMAS. — The Silkwormes, and their Flies: Lively described in verse, by T. M. a Countrie Farmar, and an apprentice in Physicke. For the great benefit and enriching of England. — Printed at London by V. S. for Nicholas Ling, and are to be sold at his shop at the West ende of Paules. 1599. 4to. 41 leaves.

The author of this clever and learned poem was Dr. Thomas Moffatt, or Muffett, a distinguished physician, and a graduate of both Universities, in the reign of Elizabeth. His life has been written by Anthony Wood (I. 574), and by Messrs. Cooper, in their *Athenæ Cantabrigienses* (II. 400), but neither of them has assigned to him the above in the list of his works. It has been "regretted that no clue remains by which the author of it may be known, beyond the initials of his name," (Bibl. Anglo-Poet. p. 317,) but the fact is ascertained from a MS. letter by John Chamberlain to Sir Dudley Carlton, dated London, 1st March, 1599, where he attributes it to Dr. Muffett, and adds, "in mine opinion no bad piece of poetrie." (S. P. O. Dom. Corr. 1599.) The work has been noticed in Cens. Lit. (II. 152), but no hint is there given as to the unquestionable claim of Moffat. After he quitted college he travelled abroad;

and near the close of the first book (for it is divided into two books) he thus mentions having been in Italy, adding, in a marginal note, that it was just twenty years before he published the poem in our hands.

"In Tuscan towres what armies did I view
 One harvest, of these faithful husbands dead!
 Bleede, O my heart! whilst I record anew
 How wives lay by them, beating now their head,
 Sometimes their feet, and wings, and breast most true,
 Striving no leasse to be delivered,
 Then Thisbe did from undesired life,
 When she beheld her Pyram slaine with knife."

The whole of the two books, as well as the dedication to the Countess of Pembroke, are written, like the above, in the Italian octave stanza, which the author manages with great success. He calls Lady Pembroke "the most renowned Patronesse and noble Nurse of learning"; and in the first stanza refers to her labors upon her brother's "Arcadia," and to her translations from Petrarch and the Psalms:—

"Great envies object, Worth and Wisdoms pride,
 Natures delight, Arcadias heire most fitte,
 Vouchsafe a while to lay thy taske aside;
 Let Petrarke sleep, give rest to Sacred Writte:
 Or bowe or string will breake, if ever tied;
 Some little pawse aideth the quickest witte:
 Nay, heav'ns themselves (though keeping stil their way)
 Retrograde, and make a kind of stay."

Moffatt is the only author we have met with who uses the verb "retrograde," and in various places he inserts words, if not of pure invention, of very uncommon occurrence. Near the end he enforces the value of the silk-manufacture, and speaks from his own experience of the employment it affords to the poor in Spain and Italy:—

"What neede I count how many winders live,
 How many twisters eke, and weavers thrive
 Uppon this trade, which foode doth daily give
 To such as else with famine needes must strive.
 What multitudes of poore doth it relieve,
 That otherwise could scarce be kept alive!

Say Spaniard proude, and tel Italian youth,
Whether I faine, or write the words of truth."

The subject at first does not seem promising, but Moffatt ingeniously avails himself of all sources of variety, and is especially happy in his classical allusions and illustrations: of course, the metamorphosis of Thisbe into a mulberry-tree is of considerable service throughout. A table of contents begins at the back of the dedication and fills two pages, followed on the next page by a list of "faults escaped in printing." On the title-page is an indifferent woodcut of a silk-worm, a chrysalis, and a moth. Marginal notes throughout give much curious and historical information, for which the author could not find room, or would be out of place, in his text.

MORE, SIR THOMAS. — A fruteful and pleasaunte worke of the beste state of a publyque weale, and of the newe yle called Utopia: written in Latine by Syr Thomas More knyght, and translated into Englyshe by Raphe Robynson Citizein and Goldsmythe of London, at the procurement, and earnest request of George Tadlowe Citezein & Haberdassher of the same Citie. — Imprinted at London by Abraham Vele, dwelling in Pauls churchyard at the sygne of the Lambe. Anno. 1551. B. L. 8vo. 144 *leaves*.

This is the earliest edition of Sir Thomas More's *Utopia* in English. The dedication is by Raphe Robynson, to "maister William Cecylle esquiere, one of the twoo principal secretaries to the kyng," and it is remarkable as the first work that was inscribed to that celebrated statesman. Hence it appears that he and Robynson had been at school together. To this dedication succeeds Sir Thomas More's Epistle to Peter Giles, wanting in later impressions of the *Utopia*. The body of the work commences on sign. B 1, and concludes on sign. S 4: — "Thus endeth the afternonnes talke of Raphaell Hythlodaye concerning the lawes and institutions of the Iland of Utopia. Imprinted at

London by Abraham Vele," &c. The second English edition was by the same printer in 1556, 8vo.

MULCASTER, RICHARD. — In Mortem Serenissimæ Reginæ Elizabethæ. Nænia consolans. Hoc solo officio potui me ostendere gratum. — Londini Pro Edwardo Aggas, via longa sub quercu viridi. 1603. 4to. 12 leaves.

Ten pages of Latin hexameter and pentameter verses are subscribed Ri. Mulcaster; and they are followed by a new title (with new signatures to the pages as if it were a separate publication) as follows: — "The Translation of certaine latine verses written uppon her Majesties death, called A Comforting Complaint. This onely way I could declare my thankfull mind. Printed at London for Edward Aggas &c. Anno. Dom. 1603." It has the initials R. M. at the end, and its chief curiosity and value (independently of its rarity) is, that it is one of our early specimens of English blank-verse prior to Milton, although it eluded the search of Bishop Percy in making his collection of similar productions.

Richard Mulcaster was elected Master of Merchant Tailors' School in 1561;¹ and at Shrovetide, 1572, and in two subsequent years, his scholars acted English plays at Court before Queen Elizabeth. He became Master of St. Paul's School in 1596, obtained a living, and died in 1611. That he wrote better Latin

¹ The following short passage from Judge Whitelocke's *Liber Famelicus*, printed by the Camden Society in 1858, p. 12, is worth quoting. The writer is referring to his education, under Mulcaster, at Merchant Tailors' School: —

"His care was my skill in musique, in whiche I was brought up by dayly exercise in it, as in singing and playing upon instruments; and yearly he presented sum playes to the Court, in whiche his scholers were only actors, and I among them; and by that meanes taught them good behaviour and audacitye."

Music at that date formed a main part of the education of every young gentleman. We need hardly add that Sir James Whitelocke was the father of Bulstrode Whitelocke.

verses than English blank verses will be admitted from the last six lines of each part of the work : —

“Regnat ut in cælis sælix nostra Elizabetha,
Sic regna in terris, rex Jacobe, tuis:
Utque illa insidias Jesuitarumque furores
Eludens, sicca morte quieta jacet;
Sic tu post similes (quia non vitaveris illos)
Et longum in regno tempus adito dæum.”

He thus renders them : —

“As good Elizabeth raignes most happie now in heaven,
So happie may King James raigne long with us in earth;
And as she did avoid the Jesuites treacherous traines,
Whereby she gat her grave in drie and quiet death,
So good King James goe late to God and slip their snares,
For if thou stick’st to God, they’l not sticke to sticke thee.”

Nothing can be more contemptible than the play upon the word “stick” in the last line; and the measure of ten syllables, which elsewhere he observes pretty exactly, is here utterly abandoned.

MUNDAY, ANTHONY.—The Mirrour of Mutabilitie, or principall part of the Mirrour for Magistrates. Describing the Fall of divers famous Princes and other memorable Personages. Selected out of the Sacred Scriptures by Antony Munday, and dedicated to the right honourable the Earle of Oxenford. — Imprinted at London by J. Alde, and are to be solde by Richard Ballard at Saint Magnus Corner. 1579. 4to. B. L. 56 leaves.

Nobody has given any account of this very rare and important book. It is, indeed, mentioned in *Cens. Lit.* II. 10, and a mere list of names is there inserted, but without a word of quotation, or a single critical remark.

It is Munday’s earliest extant production, although he states in a prose address “to the Reader” that it was “the third time he had presumed upon his clemency.” He had been bound apprentice to John Alde, the printer, in 1576, (see *post*;) and

in 1577 his "Defence of Poverty against the desire of worldly Riches" was entered at Stationers' Hall; and we may presume that it came from the press, although no such tract is now known. He himself mentions his "Galien of France" in the dedication to the Earl of Oxford of his "Mirror of Mutability"; so that we may take these as the two instances in which he had previously come before the public. No copy of "Galien of France" appears to have been preserved, and our business here is with his "Mirror of Mutability." After its publication Munday became a popular pamphleteer, translator, and dramatist, and did not die until he had contributed to the amusement and information of the world during more than fifty years. A complete list of 57 productions, in which he was engaged, may be found in the "Introduction" to his MS. play, "John a Kent and John a Cumber," printed for the Shakspeare Society in 1851. He expired in August, 1633, at the age of 80.

It is in the dedication of his "Mirror of Mutability" to Lord Oxford that Munday speaks of his early travels abroad, and of the unsuccessful endeavors of certain Jesuits, at that time, to induce him to become a Roman Catholic. His address "to the Reader" has been already noticed, and he there announces his intention of adding a third book to the two into which he divides what is in our hands. It is preceded by two acrostics by Munday upon his patron's titles and motto, *vero nihil verius*, and it is followed by seven sets of laudatory verses: — 1, by "Claudius Hollyband in the commendation of his Schollers exercise," in Latin and English; 2, by Thomas Proctor, one of the editors of the "Gorgeous Gallery of gallant Inventions"; 3, by T. N., i. e. Thomas Newton of Chester; 4, by Ed. Knight; 5, by Mathew Wigthand; 6, by "William Hall in commendation of his Kinseman Antony Munday"; and 7, by Thomas Spigurnel. Then begins what is headed "The first Booke of the Mirrour of Mutabilitie, rightly named the Principall parte of the Mirrour for Magistrates"; but it is without any poetical "Induction," the author merely informing the reader that he had taken his subjects from the Bible, and that under "Pride," to the description of which five separate lines are devoted, he had commenced with "the

Complaint of King Nabuchodonozor, some time King of Babilon, for the inordinate and excessive Pride, that he used in his life time." This he calls "Caput I," and it begins,—

"On highest tipe of Honors lofty name
I some time did in Princely pomp remayne:
Both farre and neer I bore the golden fame,
And who but I in cheefe estate did reign?
Till suddainly, in all my peacocks plumes,
I was thrown downe for all my freating fumes."

Thus we see that the different characters narrated their own histories, but it does not at all appear where Munday encountered these personages. The above "Complaint" is kept up through sixteen similar stanzas, and it is followed by "The Complaint of King Herod" under "Envy," and by "the Complaint of King Pharao" under "Wrath," each in a different form of stanza, and so far unlike the original "Mirror for Magistrates," where the old English seven-line stanza is, with one exception, employed throughout. "The Complaint of King David," intended to illustrate "Lechery," is in the old heroic ballad-measure:—

"O Bersaba! forgivenes I doo crave
For that I, wretch, thy body did defile,
Unlawfully desiring thee to have,
To spot thy name by such an unkinde guyle.

"And thou, Urias, through my deed was slayne:
O, where remaind the bounds of princely sway,
That for my lust should so desire thy payne,
And to thy foes unjustly thee betray?"

"The Complaint of Dives" merits especial notice, because it is in blank verse; although it has never been noticed by Bishop Percy, nor by any other author or critic, that Anthony Munday in this respect justly claims a place almost immediately after Lord Surrey, and anterior to Aske, Vallans, or Sabie. This fact presents our author, and what he has written in "the Mirror of Mutability," in an entirely new point of view. We transcribe a very small portion in proof of our assertion:—

"When Lazarus lay begging at my gate,
I gave great charge that none should him releeve,

No, not the crummes that from my table fel:
 To save his life he should not them obtain.
 The dogs to him more gentle was then I;
 They lickt his sores when els hee naught could get."

The difference here lies only in the absence of rhyme; and even the lines are divided in the old copy into stanzas, (ten in number, of six lines each,) so that the eye of the reader is deceived, until his ear misses the jingle. Munday returns to rhyme in the "Complaints" of Judas and Jonas, which close the first book, subscribed "*Finis. Antony Munday.*"

The second book opens with an address to the reader, which presents another novelty, for though printed as plain prose, and might be so passed over, it in fact ends with droll irregular rhymes, thus: —

"Desiring (Gentle Reader) thy freendly indifferencye,
 Although I want the rules of practised Poetrye,
 Wherewith I might have flaunted it more gallantly:
 I refer that to those of more riper excellencye,
 And accept this (though homely) yet offered willingly.
 And if I had been experienced,
 Or else might have come acquainted
 With such eloquent speciallitie,
 Be sure that I would have launched
 It out with an Emperours liberalitie.
 But finding my store house so far unfurnished,
 And that truth need not to be so bravely burnished,
 I yeeld up my self to your gentle courtesie,
 And build my defence on thy freendly clemency.

Sempre Amico vostro,

A. MUNDAY."

Having, as Munday states, illustrated in Book I. "the seven deadly sins," he proceeds in Book II. to illustrate "Beauty" in the fate of Absalon, "Cruelty" in the murder of Antiochus, "Wickedness" in the persecutions of Achab, "Rashness" in the vow of Jephtah, (we spell the names precisely as we find them,) "Magnanimity" in the deeds of Sampson, "Sapience" in the demeanor of Salomon, "Incontinency" in the crime of Ammon, "Voluptuousness" in the vices of Adonia, "Vain-glory" in the brutality of Ptolomy, "Vanity" in the idolatry of Jezabel, and

"Wilfulness" in the negligence of Zedekia. In none of these do we meet with any more blank-verse, so that perhaps the author was not encouraged to proceed further in his, then novel, experiment. We quote, as a specimen of this portion of the work, two stanzas assigned to Jezabel: —

"Now, daintie Dames, your mirrour make of me
To warne you pull your hauty heads more lowe:
Let me you learne your welfare to foresee,
And teach you how more gravitie to shewe;
Let modestie your outward vestures be,
And vertue deck your inward, frank and free.

"Leave of these brave and sundry flaunting sutes;
Leave of to wish for every straunge devise:
Milde modestie your statelines rebukes;
She would not have you goe so coy and nice,
But prudently to guyde your dealings so,
That in each place with vertue you may goe."

The last page but three is filled by twenty Latin hexameter lines, "*Ad preclarum et nobilissimum Virum E. O.*," meaning, of course, the Earl of Oxford. This was the nobleman who insulted Sir Philip Sidney in the Tennis-court, and who was probably the cause of the knight's retirement to Penshurst, where he wrote his *Arcadia*. "The Mirrour of Mutabilitie" is concluded by "The Table" of the contents of the book. Although, as we have shown, it was promised, we never hear that Munday wrote the third book of his undertaking. Very soon after the two first books were printed, he was much involved in the prosecution, conviction, and punishment of Edmund Campion, the Jesuit. Munday's residence at Rome, in the commencement of his career, enabled him to expose the artifices and treachery of Seminary Priests, and others, sent over to England to assassinate the Queen, and to change the religion of the State.

MUNDAY, ANTHONY. — A View of sundry Examples. Reporting many straunge Murthers, sundry persons perjured, Signes and tokens of Gods anger towards us.

What straunge and monstrous Children have of late beene borne. And all memorable murthers since the murther of Maister Saunders by George Browne, to the present and bloody murther of Abell Bourne, Hosyer, who dwelled in Newgate Market. 1580. Also a short Discourse of the late Earthquake, the sixt of Aprill. Gathered by A. M. *Honos alit Artes.* — Imprinted at London for William Wright, and are to be sold at the long shop, adjoyning unto S. Mildreds Church in the Poultrie. 4to. B. L. 16 leaves.

This tract has never hitherto been included in any list of Munday's productions, but he subscribes the dedication, "to Maister William Waters and Maister George Baker, Gentlemen, attendant upon the Earl of Oxenford, ANTONY MUNDAY." Munday also calls himself servant to the same nobleman, meaning that he was one of his Lordship's company of Players. In the dedication he narrates, partly in verse and partly in prose, the fable of the judgment of Hercules, and makes Virtue say : —

"If thou choose me, consider what may fall:
 Thou, in this life, shalt be of wretched state,
 And of account thou shalt be very small,
 But last of all thou shalt proove fortunate:
 Eternall joy so much shall vauntage thee,
 That thy good fame then honoured shalbe."

Vice, on the other hand, makes the following proposal : —

"If thou like me, and wilt make me thy wife,
 So long as life within me dooth remaine,
 All worldly pompe to thee shalbe so rife,
 That none but thou the golden daies shall gaine.
 Thy riches shall abundantlie exceede,
 All thy desires shall graunted be with speede.

"Thou in this world shalt be of rare renowne,
 And Glorie shall attendaunt on thee stand:
 No labour shal once seeme to pul thee downe,
 But thou shalt live at ease upon the land.
 How saist thou now? consider what these be;
 Then goe to her, or els come unto me."

The decision is told in prose. The dedication is succeeded by a brief address "To the courteous company of Gentlemen, whose good will and freendly affection is my wished desire to obtaine," where Munday calls himself "a country Coridon," and appeals to the reader in three four-line stanzas, not to expect too much, until the author has had time to prepare worthier productions.

After a brief introduction, Munday goes into all the particulars he could collect of the murders and other crimes committed in his day, together with a narrative of all the wonders he had witnessed at homè, or heard of abroad. The latest seems to be the murder of Abel Bourne, in some brickfields on 15th April, 1580. He last adverts to the great earthquake of 6th April of the same year, adding, "No doubt, deer bretheren, this was a token of indignation of our God against our wicked living." As to the effect of it in the metropolis he speaks thus, mentioning several new points, particularly the running of audiences out of the play-houses, which had been erected only a few years before in Shore-ditch and Blackfriars.

"The great Bel of Westminster tolled of it self: Whitehall shook: the gentlemen of the Temple came running forth with their knives in their hands, being then at supper: a peece of the Temple Church fel down: stones fel of from Paules Church; and at Christes Church, in the sermon while, a stone fell and brayned Thomas Gray, apprentice to one John Spurling, shoemaker, dwelling without Aldersgate: an other stone also stroke Mabel Everite, his fellow servant in the same house, and she lived four daies after and then dyed. Divers Chimnies in the Citie parte of them fel down. At the Play-houses the people came running forth, surprised with great astonishment."

The tragedy called "A Warning for Fair Women," not printed until 1599, was formed upon a murder narrated by Munday, under the heading "Example of George Browne, who murdered maister George Saunders." Munday gives few particulars, but they are contained in the plain narrative of Stow. See *Annales*, p. 1141, edit. 1605.

MUNDAY, ANTHONY. — A breefe Aunswer made unto two seditious Pamphlets, the one printed in French, and the

other in English. Contayning a defence of Edmund Campion and his complices &c. By A. M. *Honos alit Artes.* — Imprinted at London by John Charlewood &c. 1582. B. L. 8vo. 45 leaves.

On page 127 (Vol. I.) will be found an account of the English tract to which this production by Anthony Munday is an answer, and of which answer, if there were not two impressions dated 1582, two copies are known, — one purporting to be printed by Charlewood, as above, and the other for Edward White. Possibly Charlewood printed it for White, although the name of the latter does not here appear.

The most curious portion is biographical, as Munday undertakes to vindicate himself from some of the charges brought against him by the Jesuits for his two works — the “English Roman Life,” and the “Brief Discovery” of the treasons of Campion and others. He does not deny that he had been a “stage-player,” but he asserts that while an apprentice to Alde the printer, he had not “deceived his Master,” and he produces the following certificate from Alde in his favor : —

“ This is to let all men understand that Anthony Munday, for the tyme he was my Servaunt, dyd his duetie in all respectes, as much as I could desire, without fraude, covin or deceyte: if otherwise I should report of him, I should but say untrueth. By me JOHN ALDE.”

The last seventeen pages are in verse, being in part a parody upon the stanzas at the close of the “True Reporte of the Death and Martyrdome of M. Campion.” Of Elderton, there mentioned, Munday says : —

“ Yea, Elderton dooth deskant in his rime
The high offences of such gracelesse men;
Which causeth him to yrke at everie crime,
And gainst their treasons to provide his pen.
Yet not without wisdomes and modestie,
To warne all other that live wickedlie.”

Munday was not long afterwards made one of the Messengers of the Queen’s Chamber, (perhaps for his services on this occasion,) and so he calls himself on the title-page of his “Palladine

of England," 4to, 1588; (see the next article.) The tract before us is dedicated to Sir Francis Walsingham, and an address by Munday to the Reader is dated, "From Barbican this 22 of March 1582."

MUNDAY, ANTHONY. — The famous pleasant and variable Historie of Palladine of England. Discoursing of honorable Adventures, of Knightly deedes of Armes and Chivalrie: enterlaced likewise with the love of sundrie noble personages, &c. Translated out of French by A. M. one of the messengers of her Majesties Chamber. *Patere aut abstinere.* — At London, Printed by Edward Allde for John Perin &c. 1588. B. L. 4to. 95 leaves.

The original of this romance was written by Claude Colet, and it appears from an address "to the corteous and freendly Readers," which follows the dedication to the Earl of Essex, that Anthony Munday's translation was published prior to Easter Term, 1588. At the end he adds a postscript, promising a version of "Palmendos and Primalion," which accordingly made its appearance in 1589. He had printed the two parts of "Palmerin d'Oliva" before "Palladine of England," and they also bear date in 1588.

MUNDAY, ANTHONY. — The famous and delightful History of Palladine of England &c. Translated out of French by A. M. &c. — London, Printed by T. J. &c. 1664. B. L. 4to. 79 leaves.

This translation, as we have seen above, was first printed in 1588, 4to, under the title of "The famous pleasant and variable Historie of Palladine of England." How many times it was reprinted between that date and 1664, when the edition before us came out, it is not perhaps possible to determine. It seems to have been extremely popular.

MUNDAY, ANTHONY. — Palmerin D'Oлива. The First Part: Shewing the Mirrour of Nobilitie, the Map of Honour, Anatomie of rare Fortunes, Heroicall presidents of Love, wonder of Chivalrie, and the most accomplished Knight in all perfection &c. Written in Spanish Italian and French: and from them turned into English by A. M. &c. — London, Printed for B. Alsop and T. Fawcet &c. 1637. B. L. 4to. 399 *leaves*.

This edition is a reprint of the earliest impression by Charlewood in 1588, 4to. It consists of two parts, and each has a distinct title-page. The first part is dedicated to Mr. Francis Yong, and the second part to the Earl of Oxford. An address to the Reader at the end of the first part, and another before the second part, are signed by Anthony Munday.

MUNDAY, ANTHONY. — The famous History of Palmendos, Son to the most Renowned Palmerin D'Oлива, Emperour of Constantinople, and the Heroick Queen of Tharsus &c. — London Printed by E. Alsop &c. 1653. B. L. 4to. 99 *leaves*.

This translation by Munday was promised by him at the end of the second part of "Palmerin d'Oлива," and it was first printed in 4to, 1589. It was often reprinted, and perhaps for the last time by T. Fawcet in 1663; and a woodcut was placed on the reverse of the last leaf, representing Palmendos on horseback. On the obverse of the same leaf is a curious list of thirty-seven romances, and works of the same description, recently published by "Fr. Coles at the signe of the Lambe in the Old Baily."

MUNDAY, ANTHONY. — The First Part of the no lesse rare, then excellent and stately History, of the Famous and Fortunate Prince Palmerin of England &c. Trans-

lated out of French by A. M. &c. — London Printed by Ber: Alsop and Tho. Fawcet &c. 1639. B. L. 4to. 224 leaves.

The earliest known edition of this translated romance is dated 1602, but it is very doubtful if the first and second parts had not previously made their appearance, since the third part, announced in them, bears the date of 1602. The second part of "Palmerin of England," also printed in 1639, consists of two hundred and forty-five leaves, and both are dedicated by Munday to Francis Young, Esq., of Brent-Pelham.

The title-page of the third part, with the date of 1602, runs thus: — "The Third and last part of Palmerin of England. Entelaced with the Loves and Fortunes of many gallant Knights and Ladies &c. At London Printed by J. R. for William Leake." It is dedicated to Maister (afterwards Sir) John Swinnerton, followed by a sonnet to him, and some verses to his son by Munday. To these are added commendatory poems by Tho. Dekker, Jo. Webster, and An. Gybson. Those by Webster are remarkable, as being the earliest production of that distinguished dramatist, and unnoticed by bibliographers. On this account they are worth quoting: —

"To my kinde friend Ma. An. Mundy.¹

"The sighes of Ladies and the spleene of Knights,
The force of Magicke, and the Map of Fate;
Strange pigmey-singlenes in giant-fights,
Thy true translation sweetly doth relate.
Nor for the fiction is the worke lesse fine:
Fables have pith and morall discipline.

"Now Palmerin in his owne language singes,
That (till thy studie) maskt in unknowne fashion,
Like a fantastick Brittaines, and hence springs
The Mappe of his faire life to his own Nation.
Translation is a traffique of high price:
It brings all learning in one Paradise.

"JO. WEBSTER."

¹ These verses to Munday were not known to the Rev. Mr. Dyce when he printed his edition of Webster's Works in 1830; but he added them to his Appendix in 1838.

The third part occupies two hundred and eighty-eight leaves. Munday states that "Palmerin of England" was originally a Spanish romance; but it was first written in Portuguese by Francis de Moreas, and in 1807 Southey published a translation of it, in which he made considerable use of Munday's version.

Warton (*Hist. Engl. Poetr.* IV. 319, 8vo) correctly informs us that "Palmerin of England" was licensed to be printed as early as 1580, on condition that all the copies should be burnt if they were found to contain anything reprehensible. The entry was made by John Charlewood, but Munday's name does not appear in it. (See *Extr. from the Registers at Stationers' Hall*, II. 138.)

In Anthony Copley's "Wits Fits and Fancies," 1614, p. 134, are two anecdotes that in all probability relate to Munday, while he was apprentice to John Alde.

MURMURER. — A Murmur. — London Printed by Robert Raworth, and are to be sold by John Wright &c. 1607. 8vo. 50 leaves.

This work is not to be traced in any Catalogue,¹ and as its tendency was merely political, with reference principally to the discontents at the commencement of the reign of James I., it is not unlikely that it was suppressed. It appears, however, that a second copy is in existence, and that the name of Breton is placed at the end of a dedication to the Privy Council. The union between England and Scotland is one of the topics treated of in the course of the volume. On the title-page is a woodcut of a Murmur, tallying with the following description on sign. D 3: —

"Wilt thou see a Murmurer truly described, that thou maiest the better hate to see his image? Behold his eyes, like a hogge, ever bent downewards, as if he were looking into Hell: his cheekes like an anatho-

¹ It is not mentioned in the first edition of Lowndes' *Bibl. Man.*, but it is included by Mr. Bohn in his second edition, p. 1634, with the misprinted date of 1687. It seems probable that some of the public authorities employed Nicholas Breton to write it, as the most popular pamphleteer of the day.

mie, where the fleshe from the bones doth fall with fretting: his browes ever wrinckled with frownes to shew the distemper of his unquiet braine: his lippes ever puld inward, as if Envie would speake and durst not: his tongue like the sting of a serpent, which uttereth nothing but poison: his voice like the hissing of an adder, which maketh musique but for hell: his necke like a weake piller, whereon his head stands tottering and readie to fall: his breast like an imposthume that is ready to burst with corruption; and his heart the anvil wheron, the devill frames his fireworke: his body a trunk where Sinne hath layed up her store; his handes like clawes that catch at the world, and his feete like winges that make haste unto hell."

The whole is prose, and the style is sometimes eloquent, though generally too diffuse. It seems to have been written off at a heat, and there is not a single division of paragraphs from the first page to the last. The dedication is to the Lords of the Privy Council.

MURRAY, DAVID.—The Tragickall Death of Sophonisba.

Written by David Murray. Scoto-Brittaine. — At London Printed for John Smethwick &c. 1611. 8vo. 36 leaves.

Sir David Murray dedicates this production to Prince Henry in two sonnets, followed by "The Argument of this Poeme," which is founded upon the same passages in history as Marston's tragedy called "The Wonder of Women," printed in 1606. Commendatory sonnets by John Murray, Michael Drayton, and Simeon Grahame introduce the main poem, which is in seven-line stanzas. The following, in praise of beauty, is one of the best: —

"As the apple to the taste, the rose to smell,
The pleasant lilly to delight the eye;
Gould for the touch, sweete musick greefe to expell;
So rarest beauty was ordain'd to be,
The mindes desired full saciety,
The treasure of the soule, the hearts delight,
Love's full contentment both by day and night."

At the end of "the tragical Death of Sophonisba" comes a new title-page: "Cælia. Containing certaine Sonets. By David

Murray, Scoto-Brittainé." They are dedicated in verse to Lord Dingwall, and they seem written in imitation of Drayton, although the imitation does not arrive at anything like the excellence of the original. William Percy, seventeen years before, had adopted Cælia as the name of his mistress in a series of sonnets.

After the sonnets Sir David Murray inserts several miscellaneous productions, and among them an epitaph upon his cousin of the same name. They do not require further notice.

MYTHOMYSTES. — Mythomystes, wherein a short Survey is taken of the Nature and Value of true Poesy, and depth of the Ancients above our moderne Poets. To which is annexed the Tale of Narcissus briefly mythologized. — London, Printed for Henry Seyle at the Tigers-head in St Pauls Churchyard. 4to. 60 leaves.

This is in all respects a singular volume — remarkable in its character, and we never saw any other exemplar of it.

The dedication, "to the Right Hon^{ble} and my ever-honored Lord, Henry Lord Matrevers," is subscribed H. R., and we are much mistaken if it were not written by Henry Reynolds, to whom Drayton addressed his famous epistle "Of Poets and Poesy"; certain it is that Drayton speaks of Henry Reynolds as a poet; and it is as clear that H. R., the author of "The Tale of Narcissus," which is added to the volume before us, deserved the title.¹ Still we are bound to admit, that beyond the initials we

¹ The Tale of Narcissus had been separately "translated," and printed as early as 1560, by a person who subscribed his initials at the close of it thus:—"Finis. Quod T. H." Why these letters should have been assigned to Thomas Howell (Ritson, Bibl. Poet. 250) we know not. They are clearly those of the printer Thomas Hackette, or Hacket; and no author whose initials were T. H. would, in all probability, have put them to a work which was printed by another T. H. We know, besides, that Hacket was an author as well as a printer, and translated "The Treasure of Amadis of Fraunce," printed without date by Bynneman. He

can adduce no direct evidence upon the point. H. R. was certainly acquainted with Drayton, praising especially his "late-writ Polyolbion and his Agincourt." The last had come out in 1627, so that, although "Mythomystes" has no date, we may fix its appearance in or about 1630: he also speaks of Chapman as still alive, although he died in 1634. He applauds Sidney for his "smooth and artful Arcadia," and Daniell for his "Civil Wars," but Spenser seems to have been H. R.'s especial favorite:—

"Next I must approve the learned Spenser, in the rest of his poems, no less than his Faery Queene, an exact body of the Ethicke doctrine; though some good judgments have wisht (and perhaps not without cause) that he had therein beene a little freer of his fiction, and not so close rivetted to his morall."

It is to be observed also that, when speaking of his "good old friend" Chapman, H. R. mentions his translations of Musæus, Hesiod, and Homer precisely in the same way, and in the same order, as Drayton had done in his epistle to Henry Reynolds.

signs the dedication to it, and apologizes for his own insufficiency, besides subjoining an address to the Reader, and a copy of verses of which no notice has ever been taken. The same may be said of A. R.'s lines "in prayse of the booke." We are therefore satisfied that in giving to T[homas] H[acket] this translation of "The Fable of Ovid treating of Narcissus," we are only attributing to him what is his own. He thus explains his object:—

"I meane to shewe, accoordyng to my wytte,
That Ovyd by this tale no follye mente,
But soughte to shewe the doynge far unfytte
Of soundrye folke, whome natuer gyftes hath lente
In dyvers wyse to use wythe good intente,
And howe the bownty torneth to theyr payne
That lacke the knowledge of so good a gayne."

At the back of the title-page are two stanzas headed "The Printer to the Booke," in which Hacket seems to speak in the character of the translator also:—"Go lyttell Booke do thy indeuoure," &c. First we have the "fable," and it is followed by the "moralization," or application of it to the ordinary affairs of life. On the title we read these couplets:—

"God resysteth the proud in every place,
But unto the humble he geueth his grace:
Therefore trust not to riches, beaute, nor strength;
All those be vayne, and shal consume at length."

The avowed object of the author is to explain the mythological fables of the Greeks and Romans upon natural grounds, and to show that they figuratively represent ordinary incidents. Of his own "Tale of Narcissus" (misprinted *Marcissus*) he says: "As not the least of the fables of the Auncients but had their meanings, and most of them divers meanings also, so no lesse hath this of Narcissus, which Ovid hath smoothly sung, and I paraphrastically Englisht after my owne way, and for my owne pleasure." He then proceeds to show its real application, with the love of Echo for him and his own passion for himself, but at too much length for extraction. We must confine ourselves to a few specimens of H. R.'s poetry, premising that "The Tale of Narcissus briefly Mythologised" forms the title, and occupies a whole page, while a short advertisement to the reader states that he had written it "diverse yeares since;" perhaps about the time when Drayton and he had talked so freely upon the subject of poetry, and had read specimens of their versification to each other, — among them, possibly, this very "Tale of Narcissus." Of the love of Echo for the hero he writes thus sweetly: —

"Her pale sick lookes the woefull witsnesse beare
Of her hartes agonye and bitter teene:
Her flesh she batters, martyrs her faire haire,
And, shaming ere to be of any seene,
Hides her in some wilde wood or cave, and there
Answers perhaps, if she have question'd been;
And more and more increaseth ev'ry day
Loves flame in her, and meltes her life away."

Thus we see that he adopts the Italian *ottava rima* as his form of verse; and we may here observe that in various places he proves himself to be well acquainted with the works of Dante, Petrarch, Ariosto, Tasso, and most of the great ornaments of the Italian language. When Narcissus falls in love with his own shadow in the fountain, we are told, —

"Transported with the silly vaine desire,
That the deceitfull shadow breeds in him,
With his inkindled lips he presses nigher
To kisse the lips that on the water swimme;

Those lips, as if they did his lips require,
 Arize with equall hast to the wells brimme;
 But his abused lips their purpose misse,
 And only the deluding water kisse."

The poet thus apostrophizes him : —

"Yll-fated wretch, alas! what dost thou see
 That in thy brest this mutiny awakes?
 Perceiv'st thou not that what enamors thee
 Is but the shadow thy owne body makes?
 And of how strange and silly a quality
 The passion is wherewith thy bosome akes,
 That fondly flatters thee 'tis still without thee,
 When what thou seek'st thou ever bear'st about thee?"

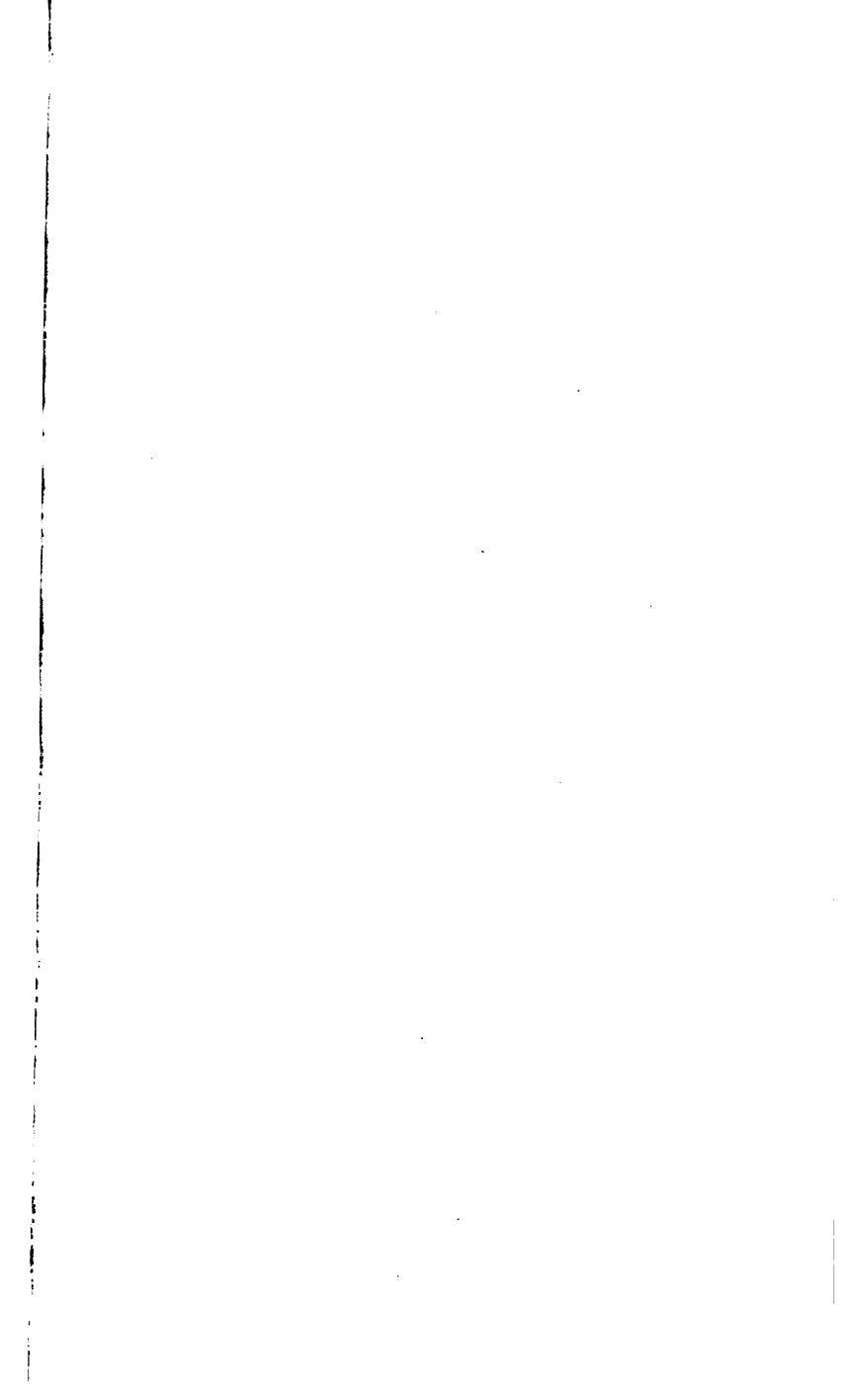
We add the concluding stanza, after the death of Narcissus : —

"His funerall pile, rounded with tapers bright,
 The wayling Nymphes prepare without delay;
 But the dead corse is vanisht from their sight,
 And in the place where the pale carcasse lay
 A flowre of yellow seed, and leaves milk white
 Appeares: a fairer flowre Aprill nor May
 Yeelds; for it keeps much of his beauty still:
 Some call't a Lilly, some a Daffadill."

The work is ill printed, and on the last leaf is an unusually long list of *errata*. One of the most noticeable is the direction always to substitute "throughout the booke" *then* for "than," whether used as an adverb or as a conjunction, — as in the first instance where the author says, "but disease of the Soules health is no other *then* meere knowledge of the Truth of things." There is little doubt that *than* and "then" are the same word; and about the date when H. R. (*i. e.* Henry Reynolds, as we believe him to have been) wrote, it was becoming usual to print *than* and not "then"; but he wished, for some reason he does not give, to check the modern practice.







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